

# THE ATHENÆUM

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No. 2641.

SATURDAY, JUNE 8, 1878.

PRICE  
THREEPENCE  
REGISTERED AS A NEWSPAPER

BETHNAL-GREEN BRANCH MUSEUM.—  
NOTICE.—On and after WEDNESDAY, May 29, Admission to the Museum will be as follows:—Mondays, Tuesdays, and Saturdays, from Ten a.m. till Six p.m.; and Wednesdays, from Ten a.m. till Five p.m. by payment of 6d. each person, from Ten a.m. till Five p.m. By order of the Lords of Committee of Council on Education.

ROYAL INSTITUTION OF GREAT BRITAIN,  
Albermarle-street, Piccadilly, W.

Professor HENRY MORLEY will THIS DAY (SATURDAY), June 8, at Three o'clock, begin a Course of Two Lectures on "JOSEPH ADDISON," subscription to this Course, Half-a-Guinea.

AERONAUTICAL SOCIETY OF GREAT BRITAIN.—A GENERAL MEETING of MEMBERS will be held in the Society of Arts, designed for the READING and DISCUSSION of PAPERS, on THURSDAY, June 13, at Eight p.m. JAMES GLAISHER, Esq., F.R.S., will preside. The Hon. Soc. will exhibit some Experiments with his Mechanical Birds—Admission by a Member, or by application to the Hon. Soc. Maidenstone Hill, Blackheath, S.E. FRED. W. BREAREY, Secy.

ARTS ASSOCIATION, NEWCASTLE-UPON-TYNE.

THE FIRST EXHIBITION of MODERN WORKS of ART will be held in the Assembly Rooms, Newcastle-upon-Tyne, the FIRST WEEK in SEPTEMBER next, and CLOSE the END of OCTOBER.

Particulars from the HONORARY SECRETARIES, Newcastle-upon-Tyne, or Mr. W. A. SMITH, 14, Charles street, Midships; Hospital, forwarding Agent for LONDON. J. G. WILSON, 1, Newgate-street, [Hon. Secy. G. C. MITCHELL & HADLEY.]

WAKEFIELD SCHOOL of ART.—A HEAD MASTER is required for the WAKEFIELD SCHOOL of ART on the 1st of OCTOBER next. He must be a Certificated Master from South Kensington, and must be prepared to place such time as the Council of the School may desire at its service. The Master is paid by a proportion of the Fees, particulars, &c., and further information may be obtained from Mr. JOHN WALDING, Hon. General Secretary, School of Art, Wakefield, to whom Applications and testimonials are to be addressed. Candidates must state the number and Group of Certificates held, but the Certificates need not be forwarded.

Wakefield, 28th May, 1878.

CRYSTAL PALACE PICTURE GALLERY.—

The Gallery is now RE-OPENED for the SEASON, with a NEW COLLECTION of BRITISH and FOREIGN PICTURES for SALE. For particulars apply to Mr. C. W. WASS, Crystal Palace.

FAC-SIMILES in COLOURS produced by the Arundel Society from the old Masters are SOLD to the Public as well as to Masters at prices varying from 10s. to 40s., and include the Works of Giotto, Fra Angelico, Perugino, Andrea del Sarto, Michel Angelo, Raphael, Holbein, Albert Dürer, &c.—Priced Lists, with particulars of Membership, will be sent post free on application at 24, Old Bond-street, London, W.

PARRACOMBE CHURCH.—A BAZAAR will be HELD on 25th and 26th JUNE instant, at 17, Stratford-place, W., for the FUNDS of the NEW CHURCH. See Article in *ATHENÆUM* of 9th January last, page 1. Sir Thomas and Lady Astor, Sir Wm. and Lady Astor, and the Rector of St. George's, Hanover-square, are among the Patrons, and many Members of the Society for the Protection of Ancient Buildings.

NATIONAL ACADEMY for the HIGHER DEVELOPMENT of PIANOFORTE PLAYING, 8, Weymouth-street, Portland-place.

President—Mr. FRANKLIN TAYLOR.

Director—Mr. OSCAR BERINGER.

The HALF-TERM will commence on JUNE 10th. Fee, Three Guineas.—For all particulars, address the DIRECTOR.

LECTURES to LADIES on GREEK SCULPTURE.—THREE LECTURES will be given by Dr. G. WALDEMAR PETERSEN, on TUESDAYS, 29th, 20th, and 27th, at 7.30 p.m. at the British Museum. Tickets for the same (price 6d.) to be obtained from Miss NEWBURN, Vestry Hall, High-street, Kensington.

TO PUBLIC SCIENTIFIC INSTITUTIONS.—A GENTLEMAN who, in the course of extensive Foreign Travel, has formed a very interesting and instructive General Museum, containing chiefly Zoological, Geological, and Ethnographical Specimens, which he continues to add largely to it, would be willing to LEND his Collection to any Institution in this country, which has been approved of by him, for a specified term or for an indefinite period, and to contribute annually a sum of money towards defraying incidental expenses. Full particulars on application.—Address, in the first instance, F.R.G.S., care of Messrs. Tucker & Lake, 4, Saxe-street, Lincoln's Inn, London.

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SOCIETY for the DEVELOPMENT of the SCIENCE of EDUCATION.—The object of the Society is to examine, systematize, and propound definite and verifiable Principles upon which the Practice of Education should be based.—Hon. Secy., G. H. LACE, B.A. Loud, Cateham Valley.

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Applications to be addressed to the Secretary.

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voyage down the Congo, upon which his fame as a geographical pioneer will mainly depend. On the 9th of August, 1877, the 999th day from the date of his departure from Zanzibar, he was met by the European residents of Boma, a factory near the mouth of the river, whose timely assistance had preserved his expedition from disaster when within a short distance of the desired goal.

"We had gradually descended some five hundred feet along declining spurs when we saw a scattered string of hammocks appearing, and gleams of startling whiteness, such as were given by fine linen and twills. A buzz of wonder ran along our column. Proceeding a little further we stopped, and in a short time I was face to face with four white—ay, truly white men! As I looked into their faces, I blushed to find that I was wondering at their paleness. Poor pagan Africans—Rwoma of Uzinji, and man-eating tribes of the Livingstone! The whole secret of their wonder and curiosity flashed upon me at once. What arrested the twanging bow and the deadly trigger of the cannibals? What but the weird pallor of myself and Frank! In the same manner the sight of the pale faces of the Embomma merchants gave me the slightest suspicion of an involuntary shiver. The pale colour, after so long gazing on rich black and richer bronze, had something of an unaccountable ghastliness. I could not divest myself of the feeling that they must be sick; yet, as I compare their complexions to what I now view, I should say they were olive, sunburnt, dark. Yet there was something very self-possessed about the carriage of these white men. It was grand; a little self-pride mixed with cordiality. I could not remember just then that I had witnessed such bearing among any tribe throughout Africa. They spoke well also; the words they uttered hit the sense pat; without gesture, they were perfectly intelligible. How strange! It was quite delightful to observe the slight nods of the head; the intelligent facial movements were admirably expressive. They were completely clothed, and neat also; I ought to say immaculately clean. Jaunty straw hats, coloured neck-ties, patent leather boots, well-cut white clothes, virtuously clean! I looked from them to my people, and then I fear I felt almost like being grateful to the Creator that I was not black as they, and that these finely dressed, well-spoken whites claimed me as friend and kin. Yet I did not dare to place myself upon an equality with them as yet; the calm blue and grey eyes rather awed me, and the immaculate purity of their clothes dazzled me. I was content to suppose myself a kind of connecting link between the white and the African for the time being."

No other expedition ever fitted out for the exploration of Africa disposed of means equal to those granted by the proprietors of the *Daily Telegraph* and the *New York Herald*; and no other expedition, as far as we remember, has been attended with so great a sacrifice of human life. Of Stanley's three European companions two—Edward Pocock and Frederick Barker—died of fever, the third—Francis John Pocock—perished through his own foolhardiness at the falls of Massasa. No less than fifty-eight natives died in battle or were murdered; 112 succumbed to disease or starvation. Mr. Stanley has been reproached with too free a use of the rifle. He has been blamed, more especially, for his second fight with the Bumbireh islanders—provoked, no doubt, but certainly not calculated to facilitate the progress of future explorers, or to illustrate the principles of Christianity. The account of this deplorable affair, as first published in the *Daily Telegraph*, warranted in our opinion the censure passed upon Mr. Stanley, nor are the

explanations now offered calculated to justify his conduct in the eyes of those who consider that recourse should be had to brute force only to repel attack. At the same time it is pretty certain that Mr. Stanley's successes would have been less had he not disposed of a well-armed body of men, and made free use of the means of offence placed at his command whenever the exigencies of the case seemed to warrant it. Thus much may be conceded. The unprovoked hostility of the Wanyaturu would have compelled almost any other traveller to turn back, and the expedition would have broken down even before the Victoria Nyanza had been reached. Hildebrandt, who only recently found himself compelled to return to the coast, when within sight of his goal, Mount Kenia, would undoubtedly have attained the object of his journey had he been able to dispose of an armed force like Mr. Stanley. And, whatever his bearing towards the tribes he encountered in his journey, Mr. Stanley certainly understood how to gain the good-will and affection of most of his followers. He watched over their welfare almost with the tenderness of a father, nor rested until he had restored the survivors of his expeditionary force to their friends and relations at Zanzibar.

Amongst the notable persons with whom his wanderings in Africa brought him into contact there are two who have recently furnished matter for newspaper articles. The foremost of these is Mtesa, the "Emperor" of Uganda, to use Mr. Stanley's grandiloquent translation of the native title of *Kabaka*. When Speke and Grant visited this African potentate he by no means impressed them favourably. But he has certainly improved since then, and is evidently desirous of gaining the good opinion of strangers who visit his court.

In person Mtesa is tall, probably 6 feet 1 inch, and slender. He has very intelligent and agreeable features, reminding me of some of the faces of the great stone images at Thebes, and of the statues in the museum at Cairo. He has the same fulness of lips, but their grossness is relieved by the general expression of amiability blended with dignity that pervades his face, and the large, lustrous, lambent eyes that lend it a strange beauty, and are typical of the race from which I believe him to have sprung. His colour is of a dark red brown, of a wonderfully smooth surface. When not engaged in council, he throws off unreservedly the bearing that characterizes him when on the throne, and gives rein to his humour, indulging in hearty peals of laughter. He seems to be interested in the discussion of the manners and customs of European courts, and to be enamoured of hearing of the wonders of civilization. He is ambitious to imitate, as much as lies in his power, the ways of the white man. When any piece of information is given him, he takes upon himself the task of translating it to his wives and chiefs, though many of the latter understand the Sawahili language as well as he does himself. . . . He is undoubtedly a man who possesses great natural talents, but he also shows sometimes the waywardness, petulance, and withal the frank, exuberant, joyous moods of youth. I will also admit that Mtesa can be politic, but he has also a child's unstudied ease of manner. Meanwhile, he appeared to me to be a generous prince and a frank and intelligent man, and one whose character was well worth studying for its novel intensity and extreme originality, and also as one whom I judged could be made to subserve higher ends than he suspected he was fashioned for."

Mtesa, some time before Mr. Stanley's visit, had embraced Islam, but our author succeeded in making him a nominal convert to Chris-

tianity, willing to give a friendly reception to Christian missionaries. We quite agree with Mr. Stanley when he points out the importance of converting powerful rulers rather than individual members of impotent tribes, and pertinently remarks that Africans cannot be expected to be satisfied with spiritual improvement only. Mtesa's conversion, however, appears to have been a very nominal affair, for though we have not recently heard about wholesale massacres, such as were customary during Speke's and Long's visit, M. Linant de Bellefonds relates how an unfortunate soldier was beheaded for smoking within 200 yards of the king's palace, an officer led to execution for entering the king's presence at an inopportune moment, and a woman wantonly shot through the head.

Mirambo, the great warrior-chief of Western Unyamwezi, appears to have been a man of a very different type. Mr. Stanley, in the earlier part of his journey, refers to him as "a lawless bandit," but personal contact wrought a wonderful change in the traveller's opinions. Mirambo quite captivated his visitor, who found him to be a "thorough African gentleman" in appearance. Naturally enough Mr. Stanley had formed quite a different idea of the terrible bandit who struck his telling blows at native chiefs and Arabs with all the rapidity of a Frederick the Great environed by foes. He is described as "a handsome, regular-featured, mild-voiced, soft-spoken man, with what one might call a 'meek' demeanour, very generous and open-handed." His eyes, however, "had the steady, calm gaze of a master." This powerful chieftain declares himself desirous of promoting trade, and promises to extend a cordial welcome to any white man who would like to pass through his country. Mr. Stanley sealed his friendship with him by going through the ceremony of blood brotherhood, which consists in intermingling the blood of the two persons concerned, the officiating friend exclaiming aloud :—

"If either of you break this brotherhood now established between you, may the lion devour him, the serpent poison him, bitterness be in his food, his friends desert him, his gun burst in his hands and wound him, and everything that is bad do wrong to him until death."

Mr. Stanley is at his best when delineating native character. His thorough knowledge of at least one African language here proved of immense advantage to him. A traveller merely dependent upon the services of interpreters could not have obtained the same amount of information, or the same insight into African modes of thought. Mr. Stanley's narrative cannot fail to raise these children of nature in our estimation. Listen to the pleading of one of these savages when Uledi, his cousin, and one of the best men of the expeditionary force, was about to be punished for having appropriated some beads :—

"The master is wise. All things that happen he writes in a book. Each day there is something written. We, black men, know nothing; neither have we any memory. What we said yesterday is to-day forgotten. Yet the master forgets nothing. Perhaps if the master will look into his books he may see something in it about Uledi. How Uledi behaved on Lake Tanganyika; how he rescued Zaidi from the cataract; how he has saved many men whose names I cannot remember from the river, Bill Ali, Mabruki, Kom-Kusi, and others; how he worked harder on the canoes than any three men; how he has been the first to listen

to your voice always; how he has been the father of the boat-boys, and many other things. With Uledi, master, the boat-boys are good and ready; without him they are nothing. Uledi is Shumari's brother. If Uledi is bad, Shumari is good. Uledi is my cousin. If, as the chiefs say, Uledi should be punished, Shumari says he will take a half of the punishment; then give Saywa the other half, and set Uledi free. Saywa has spoken."

Nor can anything be more touching than the scenes which were enacted when Mr. Stanley's followers landed on their return to Zanzibar, and when they took a final leave of him.—

"The boat keel kissed the beach, and the impatient fellows leaped out and upwards, and danced in ecstasy on the sands of their island; they then kneeled down, bowed their faces to the dear soil, and cried out with emotion their thanks to Allah! . . . They were sweet and sad moments, those of parting. What a long, long and true friendship was here sundered! Through what strange vicissitudes of life had they not followed me! What wild and varied scenes had we not seen together! What a noble fidelity these untutored souls had exhibited! The chiefs were those who had followed me to Ujiji in 1871; they had been witnesses of the joy of Livingstone at the sight of me; they were the men to whom I entrusted the safeguard of Livingstone on his last and fatal journey, who had mourned by his corpse at Muilala, and borne the illustrious dead to the Indian Ocean. And, in a flood of sudden recollection, all the stormy period here ended rushed in upon my mind; the whole panorama of danger and tempest through which these gallant fellows had so staunchly stood by me,—these gallant fellows now parting from me. Rapidly, as in some apocalyptic vision, every scene of strife with Man and Nature through which these poor men and women had borne me company, and solaced me by the simple sympathy of common suffering, came hurrying across my memory; for each face before me was associated with some adventure or some peril, reminded me of some triumph or some loss. What a wild, weird retrospect it was, that mind's flash over the troubled past! So like a troublous dream!"

And here we part, for the present, with this most fascinating and instructive narrative of travel and adventure, reserving for a second notice a consideration of some of the geographical and scientific results achieved.

*Dover's Annalia Dubrensis. A Reprint.*  
Edited by E. R. Vyvyan. (Cheltenham, Williams & Son.)

A FASHION was prevalent through the seventeenth century of addressing encomiastic verses to authors on their publications, and to people who had distinguished themselves, or become notorious in any way. The 'Annalia Dubrensis' is a curious example of this fashion.

It seems certain that as early as the reign of Henry the Eighth there were public games every year on the Cotswolds, in Gloucestershire, near Campden. Anthony a Wood says that "they were begun and continued at a certain time for forty years by one Rob. Dover." But this is a mistake, for John Heywood, in his 'Proverbs,' about the year 1550, refers to them in the epigram,—

He fometh like a bore, the beast should seem bolde,  
For he is fierce as a lyon of Cotswold;  
and Hone agrees in the introduction to Strutt's 'Sports and Pastimes': the "lyon of Cotswold" being, of course, in allusion to the prize-fights. Rudder, in his history of the county, follows Wood, and makes Dover to

be the founder of the games, although elsewhere he states that "at Whitsuntide" there had been, before Dover's time, "an antient gathering of people for sports on the Cotswolds," a kind of extensive Whitsun-Alé, "having a lord and lady of the feast, pages, and jesters, and pipe and tabor." In fact, although some of the poems in the volume praise Dover as "the inventor" or the beginner of "the pedigree of Cotswold-sports," others address him merely as "the reviver" and "preserver" of "the Revells." However, it is allowed that he made both himself and the Whitsun sports very famous in his lifetime: and they continued to be so, with an interruption under Puritan ascendancy during the Commonwealth, for many years afterwards.

The 'Annalia' is composed of laudatory poems, addressed to Robert Dover, from about thirty writers, among whom we find the names of Ben Jonson, Michael Drayton, John Trussell, William Basse, and Owen Feltham. As poems these compositions have no great merit; but they are curious, as containing some illustrations of contemporary manners and customs. The last is by Thomas Heywood, preceded by "A congratulatory poem to my Poeticall and learned Noble Friends, Compilers of this Booke," from the pen of Dover himself. It is, however, not at all likely that the collection was "compiled" by them in any other sense than as contributors. The poems were probably, if not certainly, written at various times, spreading probably over some twenty or thirty years, and first printed by Dover himself when a sufficient number of them had accumulated; this was in 1636.

The first edition is an excessively rare book; possibly not half a dozen copies exist. One is in the Grenville collection in the British Museum. This is remarkable as having an unique leaf of presentation, printed: "For the much Honour'd Sir Thomas Trevor, Knight, one of the Barons of the Exchequer"; above is added, in manuscript, the date, 1640, and below, "Rob. Dover his Presentation." Both these additions are in the autograph of Robert Dover himself. There is a frontispiece, a woodcut, representing some of the games. For example, women dancing, men playing at single-stick or back-sword, wrestling, horse-racing, coursing, &c. The grandson of Robert Dover reprinted the book about 1690: and it has been again very carefully reprinted, with a good preface, a year or two ago, for private circulation, by Mr. Grosart.

Our space will not allow us to make extracts from the original, nor do more than refer to the frequent allusions to customs and places which now supply its chief interest. The parallel to the Cotswold sports insisted on by almost every one of the authors is, of course, the Olympic games. We quote one passage, for the sake of its references to other things: the writer, John Cole:—

Who's this reneweth the Old World? and brings  
Tempe to Cotswold? Drawes the sport of Kings  
From farre Olimpus hither? Makes the Games  
Of Hide-parke common: as their Citie Dames!  
Drawne in their Hackney coaches.

And one more, from an "Eglogue," by Thomas Randall, in which Colin complains of the Puritans:—

Some melancholly swaines about have gone,  
To teach all Zeale, their own complection,  
Choler, they will admit, sometimes, I see;  
But Fleagme and Sanguine no Religions bee;

These teach that Dauncing is a *Jezabell*,  
And Barley-breake the ready way to Hell ;  
The Morice, *Idols* ; Whitson-sles can bee  
But profane Reliques of a Jubilee :  
These in a Zeale, t' express how much they doe  
The Organs hate, have silenced Bagg-pipes too,  
And harmless Maypoles, all are railed upon,  
As if they were the towers of Babilon.

Richard Graves, in his 'Spiritual Quixote,' has an account of the gathering at Cotswoold, and describes how the Methodist preacher is pelted with dirt, just as (in his exhortation and reproof) he "was sliding into the nature of regeneration and the new birth." The Cotswoold games, so famous for many years, gradually fell into neglect and disrepute about the middle of the last century, and were finally put an end to altogether about thirty years ago. Whether the 'Annalia Dubrensis' was worth reprinting in our own days is a matter which may admit of question. We are not disposed to find fault with it, because the republication of any very rare book, which happens to contain historical or local illustrations, even if it have no other recommendation, is worth the doing. But we think that Mr. Grosart's edition of fifty copies would probably supply all the demand there is likely to be. Of one thing, however, we are quite sure, that it would be scarcely possible to find a worse editor than Mr. E. R. Vyvyan.

Mr. Vyvyan's want of every quality which an editor should possess is conspicuous. He cannot even write intelligible English. We give his first paragraph entire :

"In bringing this most interesting collection of old poems more generally before the notice of the public, I think it is necessary that I should give a slight sketch of the games from their foundation, together with all facts that I have been able to discover in connexion with them, their founder and the locality in which they took place. But, to be brief."

What the meaning of the "But, to be brief" in this place may be we cannot say; but we can object that Mr. Vyvyan has "discovered" nothing at all. There is not one single bit of new information in his introduction from beginning to end. His "discoveries" are spoken of more than once. For example, "I am unable to discover satisfactorily the exact date when Dover [as he calls it] commenced to hold these meetings," but he believes that Shakespeare attended them, on the evidence of a passage in the 'Merry Wives of Windsor,' which the best commentators have usually taken as referring to the earlier games before Dover's time. In fact, Mr. Vyvyan does not seem to have made up his mind whether Dover founded or revived the sports, in spite of the repeated proofs in the book itself that he was not the founder. He says, "I have reasons for believing the date of Dover's birth, 1575, to be correct," but he does not give his reasons, and it may be questioned whether he has any of his own "discovering."

Once more: we are told that "of the writers of the poems I have been enabled to discover the whereabouts of the following"; and, not improperly, passes by Drayton, Ben Jonson, and Heywood, as having been heard of before his "discoveries" began. He then gives some account of about half of the authors, extracted from the commonest sources and extremely meagre; of John Trussel, all he "discovered" is that he "was a Warwickshire man." Even Wood's 'Athenæ' would have told him something more. The same may be said about

John Ballard, or William Basse, and he has failed entirely to find out anything about John Monson.

From one sentence we should suspect Mr. Vyvyan, though he dates from Cheltenham, to be a cockney; he writes thus of the Cotswoold games: "which, although now stopped, at their first taking place they far from acted injuriously on the people." And we strongly recommend him to furnish the world with the evidence for the fact which he asserts, about people whom we presume he knows well, and who are still alive, although more than 250 years old; we give the statement, as recorded by himself :—

"It is a great pity that Englishmen of the nineteenth century were unable to conduct themselves with the decorum and propriety of their ancestors of 250 years previously—who enjoyed themselves under the patronage and mastership of the ceremonies of Dover without causing grievous scandals in the neighbourhood—and who, but for their licence and impropriety, might even now be relishing every Whitsun Thursday the games invented by 'sweet Master Dover.'"

After this it is scarcely worth noticing that Mr. Vyvyan informs us that "the Carnival" is a Whitsuntide institution; but readers may very reasonably complain that he does not appear to have taken the trouble ever to look at a copy of the first edition of the 'Annalia,' and we are left, therefore, in doubt as to whether he has reprinted from the first or the second. Mr. Vyvyan, probably, if he ever has seen both, has not the wit to distinguish between the one and the other, for he acknowledges himself to be uncertain whether a copy in the library of the late Sir Thomas Phillips is, or is not, "the reprint"; meaning, of course, the second edition by Rt. Dover's grandson. The two editions are very different; the frontispiece alone is a sufficient guide. If it were not almost too absurd, we should suspect that Mr. Vyvyan has never even read the 'Annalia'; for although horse-racing is mentioned in several poems, he tells us (we give the whole paragraph in his peculiar style), "In 1819 horse races were added to the establishment, the programme for that year is most amusing."

It has not often been our ill-luck to meet with an old book so badly edited, or with an editor who is so incompetent, and, at the same time, so convinced of the great literary value of his labours.

*Modern India and the Indians.* By Monier Williams, D.C.L. (Trübner & Co.)

IN reproducing in more permanent form the remarkable letters addressed during his late stay in India to this and other journals, Prof. Monier Williams is doing a useful work, while gratifying a generally expressed desire. He was, as he tells us, born in India, and brought up among those Indian traditions and sympathies which so often formed a valuable element in the training of the civilian of former days. But Prof. Williams was otherwise exceptionally qualified to examine the vast network of social problems which India presents. From the days of his Haileybury Professorship, the keynote of his advice to those who were to deal with the natives has ever been "Learn Sanskrit"; by so doing could they alone rightly understand not only all the more important languages,

but also the history, traditions, beliefs, and customs of the people; and this "without prejudice" to the other rewards which should be added to the faithful student, for its own sake, of that ancient tongue. Himself a distinguished master of the language, and assiduous cultivator for many years of the treasures it unlocks, the record of his actual impressions of India has a peculiar value. He gives a humorous account of his first day of real Indian life; the intense interest and excitement at finding himself among scenes of which he had for so long read and heard and dreamed; and the mingled strangeness and familiarity of everything for, according to the Eastern saying, "the distance between the ear and the eye is very small, but the difference between hearing and seeing is very great." He hesitated over the most idiomatic phrase for inquiring the dinner hour, but he was able to receive a deputation of Brahmins, and hold a discussion in Sanskrit with them, unthinkingly, however, shaking hands with, and thereby defiling, the chief Pundit. The commonest actions of daily life, observed the more closely for their freshness, riveted his attention owing to their connexion with the religious system; and religious practices commonly unheeded, or thought trivial, or, it may be, disgusting, appear very different when described by one who both cares and knows how to interpret them. Not the least interesting chapters are those relating to the Parsees, allied, however distantly, in blood and in creed to the Brahmins, but forming a strong contrast to the latter by their energy of character and purity of faith. Many will be glad also to read again the chapter on rosaries, which first appeared in these columns, with its striking sketch of the old man discovered in the jungle telling his beads—no lazy pastime here, for they were the size of cannon balls. But, admitting the utility of the practice, the Tibetan prayer-wheel, as Prof. Williams says, is a far more valuable invention, transcending the rosary in fact as the spinning-jenny does the spinning-wheel. Prof. Williams discusses at some length the resemblances and differences between Brahminism, Buddhism, Islam, and Christianity. He notes with approval that the advocates of the great religions of the world, while holding fast each to his own faith, are now accustomed to examine the doctrines of others in a spirit of courtesy and forbearance, and he regrets that our language has no generic term more polite than "heathen" to designate the non-Christian.

It sometimes happens that long-continued study of a system produces a sympathy and approval (witness M. Sainte-Beuve's temporary Port Royalism!) which tend to become excessive; and some such process, we cannot but think, tinges the author's views of Brahminism, both when he discusses its practical operation and when he compares it with other faiths. Of Buddhism, on the other hand, he writes with a certain impatience, and—ignoring for the moment the excellent practice above referred to—says that their "highest aim is to be blown out like a candle." Even if this is quite a fair interpretation of Nirvana, it may be doubted whether in practice the ultimate aim of the ordinary Buddhist differs greatly from the Brahminical idea of absorption into the Deity. Assuming his individuality at an end, can

any one, not being a mystic, apprehend the difference in practical result to himself between final "absorption" and "extinction"? At all events the loss of identity, the cessation of personal existence—an idea from which millions in Europe shrink, but which millions in Asia desire—is the promise and aim in either creed. Nor does Buddhism fall behind Brahminism in its lofty moral teaching; while in condemning the tyranny of caste and priesthood it is an advance on Brahminism, as it was, in fact, a reaction against it.

The author's "conviction" that Christianity has more points of contact with Hinduism than it has with Islam will startle many people; but the "points of contact" differ so entirely in character that it is this, and not their numbers, that must be considered if we would avoid confusion. It may perhaps be assumed, though it has been questioned by infallible and other authorities, that the Mohammedan and the Christian worship the same God; they hold the same view of the human soul, and have certain other doctrines and historical occurrences in common. On the other hand, while the Hindoo's conceptions of Deity and of the human soul are essentially different from the Christian's, he believes in the "necessity of sacrifice," and the "idea of incarnation is familiar" to him. The Christian, however, disbelieves, historically, in the Hindoo's incarnations, though the latter, from his point of view, can afford to be more liberal. A learned Pundit, whom Prof. Williams mentions, said that

"the English were a new people, and had only the record of one Avatara; but the Hindoos were an ancient people, and had the account of a great many, and that if the Puranas were examined they would probably be found to record the incarnation of Christ."

To the "philosopher," then, for whom "all religions are equally false," the points of contact here may seem more important than those between Christianity and Islam. Prof. Williams's "philosophy" is of a very different order; nevertheless, the ordinary Christian, as well as the Mohammedan, will generally, we suspect, however unphilosophically, take the opposite view. Prof. Williams insists that the pure Pantheistic and not necessarily idolatrous Brahminism must not be confounded with the popular Hinduism. He admits, indeed, that this is naturally developed from the former, but he holds that much of the popular religion throughout India is aboriginal and pre-Aryan, the fact being that Hinduism, though not popularly supposed to proselytize, has absorbed and assimilated whole series of such creeds, and will always be ready to do so on two conditions, viz., admission of the spiritual supremacy of the Brahmins, and conformity to caste rules. In the south of India, where religion is even more interwoven, he tells his readers, with daily life than in the North, Brahminism and Hinduism, having been less influenced by Islam, exist in greater purity. But the characteristic feature of religion there is the belief in legions of devils, the demon race perhaps who opposed the first Dravidian and Aryan immigrants, and whose ranks are incessantly recruited by the spirits of evil men. They have to be propitiated on all occasions; the offering, duly presented at a certain tomb,

of brandy and cigars, may indicate the former status of one of these beings.

As to missionary work, Prof. Williams thinks that, on the whole, the best is done in their schools. He gives many excellent reasons why the people should become Christians, and many more why they do not, and why, perhaps (as these reasons are of the essence of the religion assailed), they are not likely to become so. Still more might be done. Missionaries might learn Sanskrit, and become conversant with the systems and sacred books which they undertake to refute. We should remember, too, that Christianity is an Oriental religion, and would be more acceptable, not to say more intelligible, in an Oriental than in an English form. He would also allow caste customs to be retained whenever possible. But the point on which he feels and insists most strongly, not merely in this connexion, but as the turning point on which the continuance of our rule in India depends, is the successful cultivation of sympathy between the governing and governed. The substantial benefits of our rule, he says, are obvious to the most superficial observer, but neither justice nor education, public works nor famine subscriptions will avail anything while that sympathy is absent; and things have not improved in this respect since the Mutiny. Prof. Williams, while pointing out that the fault is by no means all on one side, addresses himself chiefly to our own short-comings, arguing the question with the earnestness of a large-hearted man who feels the importance of the subject. Ignorance, he thinks, is at the root of the matter; ignorance of the history, "ideas, feelings, drift of thought, religious and intellectual development," and consequently "an unfairly low estimate of the moral, social, and religious condition of the people of India, and of their intellectual capacity"; ignorance even of the natural features and productions of the country; ignorance, finally, of Sanskrit, and all that this implies. It may be hoped that increased knowledge will, on both sides, by awakening interest lead to sympathy. Certainly no educated person will be—

"prone to despise as an ignorant and inferior race the men who compiled the laws of Manu, one of the most remarkable literary productions of the world; who composed systems of ethics worthy of Christianity; who imagined the Ramayana and the Mahabharata, poems in some respects outvalling the Iliad and the Odyssey; who invented for themselves the science of grammar, arithmetic, astronomy, logic," &c.

The practical difficulty is with their very remote and often degenerate descendants. Prof. Williams noticed that the Pundits who visited him always came very early in the day, and discovered that this was in order that they might return to wash off, in their morning ablution, the defilement they had contracted in the visit. This is philosophically curious, but the ordinary Englishman will hardly believe that this ceremonial belief does not imply a personal loathing. He will be apt, too, in answer to another appeal, to object that it is a very long time since we "occupied the same home in Central Asia," and that it is difficult to love a man because he is an Aryan, especially if he will not dine with you, or spits on the ground after he has touched you. Prof. Williams recounts their many amiable qualities:—

"I have found no people in Europe more religious, none more patiently persevering in common duties, none more docile and amenable to authority, none more courteous or respectful to age and learning, none more dutiful to parents, none more faithful in service."

Nor, he says, are their vices beyond the European average, and he hints that, while they have much to learn from us, our young men may also learn something by intercourse with theirs. It is probably desirable that the young Englishman should be taught that a man of another race is not necessarily, in so far as he differs from him, the Englishman, an inferior being. Even a little cosmopolitanism will not hurt him; his own *arrière pensée* on the subject will preserve him from any extravagances; but the Englishman in India may and should honestly feel that his is, at least as to capacity for rule, the superior race. If we are not this, we have no business there; if we were not, we should never have got there; but this sense of superiority need never lead to contempt for the governed race, nor to the soreness which Prof. Williams says exists among them, at not being more employed under Government. This is a complicated question, on which it is impossible here to enter. Prof. Williams seems to think we are going in this direction at least as fast as is prudent.

No one will suspect Prof. Williams of luke-warmness about education. His warnings, therefore, on the mischievous and unpractical character of much that goes by that name, and his suggestions for amendment, should be read with attention. Although Prof. Williams may not have grappled with all the difficulties or fathomed all the causes of the want of sympathy, we may earnestly commend his remarks to every Englishman in India. The conduct of each individual tells, and each one helps, for good or evil, to create the general tone, on which the conduct of the lower class of Englishmen much depends. Of the urgency and importance of the question there can be no doubt, and if we fail in conciliating the sympathies of the people we may cease to arrogate to ourselves the higher and finer qualities of a ruling race. We should add that Prof. Williams does not confine himself to preaching. He is now working to establish at Oxford an Indian Institute, which, if supported and equipped as it deserves, will, we trust, be of great practical value in this and other respects, and will also wipe away the reproach entailed by the absence of any such institution.

*The Book of Tobit: a Chaldee Text, from a unique MS. in the Bodleian Library, with other Rabbinical Texts, English Translations, and the Itala. Edited by Ad. Neubauer, M.A. (Clarendon Press.)*

Or all the deutero-canonical books Tobit is certainly the most interesting. Its touching and child-like story made the Book of Tobit as popular in the Christian church as the canonical Book of Esther was, and still is in the Jewish synagogue. Like the story in its canonical rival, which has been told and retold in various forms and with different embellishments, as may be seen from a comparison of the Hebrew text with the Midrash, the Chaldee paraphrases, and the additions thereto in the Greek, the tale of Tobit has been

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expanded and abridged and variously adorned according to Hebrew, Alexandrian, and other fashions, to suit the respective tastes of the peoples in whose language it was recited. Like our folk-lore, it was adapted in garb and diction to the different districts of the same country. Hence the various recensions of it, not only in the different countries and various languages, but in the same country and in the same language, of which the three Greek versions and the three Latin versions all materially deviating from each other, are striking illustrations. The canonical Latin version of Tobit contained in the Vulgate, St. Jerome tells us, he made in one day from a Chaldee text. Though sundry forms of this popular story must have existed among the Jews, and though the whole complexion of the book shows that it is of Palestinian origin, thus corroborating this learned father's statement, yet no Chaldee text of the Book of Tobit has hitherto come to light.

Amongst the MSS. recently acquired by the Bodleian Library there is a volume containing a collection of different Midrashim. And though the MS. in question was copied by a scribe, in the fifteenth century, in Greek-rabbinical characters, yet it is in this MS. that the indefatigable Dr. Neubauer discovered a Chaldee text of the Book of Tobit, which he assures us "in a more complete form was the original from which the translation of the Vulgate was made." The lateness of the MS. does not in the slightest degree militate against this conclusion, for it is well known that ancient documents have not unfrequently become known to us through late transcripts. It is the complexion and nature of the text when compared with the Vulgate which must decide whether the Chaldee recension now discovered is the original from which St. Jerome made his translation. To test this we subjoin extracts from Dr. Neubauer's own translation of the Chaldee and a version of the Vulgate:—

#### THE VULGATE, i. 1.

"TOBIAS was of the tribe and city of Nephthali, which is in the upper parts of Galilee, above Naasson to the west, and hath the city of Sephet to the left. When he was led captive in the days of Salmanasar, King of the Assyrians, he forsook not the way of truth even in his captivity; so that he gave every day all he could get to his fellow captive brethren that were of his kindred. And when he was the youngest in all the tribe of Nephthali, he did no childish thing in his works; and when all went to the golden calves which Jeroboam, King of Israel, had made, he alone fled the company of all, and went to Jerusalem into the temple of the Lord, and there worshipped the Lord God of Israel, offering faithfully all his first fruits and his tithes, so that in the third year he gave all his tithes to the proselytes and strangers. These and similar things did he according to the law of God when he was a child. But, when he became a man, he took to wife Anna, of his own tribe, and had a son by her, to whom he gave his own name, whom he taught from his infancy to fear God and to abstain from all sin. Therefore when, by the captivity, he with his wife and his son came to the city of Ninive with all his tribe, and all ate of the meat of the Gentiles, he kept his soul and never defiled himself with their meats. And because he was mindful of the Lord with all his heart, God gave him favour in the sight of Salmanasar, the king, who gave him leave to go whithersoever he would, with liberty to do whatsoever he wished. He therefore went to all who were in captivity, and gave them wholesome admonitions. But when he came to Rages, a city of the Medians,

and had ten talents of silver of that wherewith the king had rewarded him, and when amongst the great multitude of his people he saw Gabelus, who was of his tribe, in need, he gave him the aforesaid sum of silver, taking a note of hand. But, after a long time, when King Salmanasar was dead, and his son Sennacherib reigned in his stead, in whose sight the children of Israel were hated, Tobias went daily among all his kindred and comforted them, and distributed to every one as he was able out of his own substance. He fed the hungry, he clothed the naked, and took care to bury those that died and that were slain. And when King Sennacherib returned, having fled from Judea by reason of the discomfiture which God had brought upon him because of his blasphemy, and because in his wrath he slew many of the children of Israel, Tobias buried their bodies. And when the king was told of this, he commanded him to be slain, and took away all his substance. But Tobias fled with his son and his wife, stripped of everything; and he found a place of concealment, for many loved him. But, after forty-five days, his own sons slew the king, and Tobias returned to his house, and all his substance was restored to him.

#### THE CHALDEE, i. 1.

"The history is told of a pious man, whose name was Tobi, the son of Tobiel, of the tribe of Naphthali, who was led captive in the days of Shalmaneser, King of Assyria, and dwelt at Thishba, a town of Naphthali, which is in Galilee. Now Tobi walked all his days in the right way, and he did many almsdeeds to his brethren and his nation, who were with him in the captivity in Nineveh in the land of Assyria. And when he was but young in the land of Israel, all the tribe of Naphthali rebelled against the kingdom of David, and refused to go to Jerusalem. And they sacrificed to the calves which Jeroboam, King of Israel, had made at Bethel and Dan. And he alone went to Jerusalem at the times of the feasts, as it is written in the book of the law of Moses. And he brought thither the first fruits, and the heave offering, and the tithes, and gave them to the priests and Levites, to every one as was meet to him, and ate the second tithe and the poor tithe, and gave according as everything is written in the book of Moses. And this Tobi was left an orphan by his father, and Deborah, his father's mother, brought him up, and she led him in the true path. And when he became a man he took a wife of his own kindred, whose name was Hannah, and she bore him a son, and he called his name Tobiyyah. Now, when Tobi was carried away captive, he dwelt at Nineveh, the great city. And all his brethren and kindred polluted themselves, and did eat the bread of the sons of the Gentiles. But he ate not, because he feared God, and loved him with all his heart. And therefore God gave him grace and favour in the eyes of Shalmaneser, King of Assyria, and he set him master over all that he had to the day of his death. And at the time he committed to the hand of Gabael, the brother of Kabri his kinsman, at the city of Rages, in the land of Media, ten talents of silver. And in the days of Tobi, Shalmaneser, King of Assyria, died, and Sennacherib, his son, reigned in his stead. And in those days the tribute became great, and Tobi could not go to the land of Media, for the travellers ceased by reason of the trouble; and he did not take the money from the hand of Gabael. And in the days of Sennacherib he did many almsdeeds to the poor, and he fed the hungry and the orphans, and clothed the naked, and performed many acts of kindness. And when he saw one slain, cast out in the street of the Jews, he buried him. Now when Sennacherib returned with confusion of face from Judah, he went to Nineveh in fierce wrath against the ten tribes which were in the land of Assyria, and killed many of them, and their corpses were cast out in the street, and none buried them. When Tobi saw that, he was sore displeased therewith, and he rose in the night and stole their corpses and buried them. And thus he did many

times. Once Sennacherib sought for the bodies of the slain, but found them not. And the men of Nineveh went and informed the king of Tobi that it was he who had buried them. The king commanded that he should be put to death. When Tobi heard it, he arose and fled. And then the king commanded that they should spoil his house. But he hid before him five-and-forty days, until that Adrammelech and Sharezer his sons killed him with the sword, and they fled into the land of Kardu, and Esarhaddon his son reigned in his stead. And the King Esarhaddon appointed Akikar, the son of Hamael, his brother, over all his affairs, and he reigned over all the land of Assyria. And Akikar spake good words to the King for Tobi, and he begged of him so that he brought him back to Nineveh, for Akikar was his friend and kinsman. And at that time they restored to him Hannah his wife and Tobiyyah his son."

On comparing these two versions of the first chapter, readers will naturally wonder how so shrewd a scholar could come to the conclusion that the Chaldee text now discovered "in a more complete form was the original from which the translation of the Vulgate was made." Barring the identity of the subject, no two modes of treatment could well be more divergent than in these two versions. And yet it is from the first chapters of this book that Dr. Neubauer derives his sole argument in favour of the Chaldee text now published being the original, viz., because "it agrees in one important point with the version of the Vulgate, in representing Tobit in the first chapters in the third person, whilst in all other versions he speaks in the first person." Dr. Neubauer, however, admits "that our Chaldee text is less in accordance with the Vulgate than with the other texts." But how does he account for this fact? He assumes that both the Chaldee original and the Latin have been roughly treated, that the former has been abridged for the Midrash, and that the latter cannot be an accurate translation because St. Jerome made it in one day.

"Accordingly, if we take into consideration the somewhat arbitrary proceedings of the Rabbi who adapted his text to the Midrash, and of Jerome, who paid more attention to the sense than to the words, and who evidently made many additions (*e.g.*, ii. 12-19; iii. 16-23; vi. 17 to end), we may venture to say that our Chaldee text in a more complete form was the original from which the translation of the Vulgate was made."

Of course, by such process any two texts in any two languages, however divergent in all other essential points, provided they treat of the same subject and have one point in contact, may be shown to sustain to each other the relation of original and translation. Nothing but the laudable enthusiasm of having for the first time discovered a Chaldee text can account for Dr. Neubauer being so far carried away as to make light of the numerous and most essential disagreements between the two texts, and base his conclusion on one point of agreement. Besides, there is another feature which is as peculiar to the Vulgate as Tobit speaking in the third person. All the Greek MSS., in all their various recensions, the Itala and the Peshito, make a distinction between the two names of the father and son, calling the former Tobit and the latter Tobias. Though, etymologically, both signify the same, still the sound is different, a difference which is essential in family life, inasmuch as it precludes confusion between the parent and the child. The Vulgate alone not only calls the

father and son *Tobias*, but distinctly declares that the father gave the son *his own name* (cap. i. 9)—a most extraordinary proceeding in Jewish family life. Yet in this point, which so peculiarly separates the Vulgate from the other ancient versions, the Chaldee text differs from it and agrees with the other translations. Had Dr. Neubauer printed his translation of the Chaldee and the Vulgate in parallel columns, we venture to say that he would have been less confident of the relationship.

But though Dr. Neubauer has failed to prove that it is the original from which St. Jerome made his translation, yet Biblical scholars will none the less be grateful to him for his most important discovery of a Chaldee text. Those who have experienced the difficulty of obtaining regular Chaldee paradigms of verbs, nouns, and adjectives, owing to the paucity of the materials at our command, will appreciate the great value of the contribution which Dr. Neubauer has made to Semitic literature by the publication of this beautiful and idiomatic Targum. With the excellent translation by which it is followed, it will serve the student as a Chaldee Manual. Its value in this respect would have been still further enhanced if the text and the translation had been printed in parallel columns. As they have now to be read from the two opposite ends of the volume, it is inconvenient and difficult to read the corresponding passages simultaneously.

Of almost equal importance to Biblical literature is the introductory notice to the Chaldee text, which states that it is an extract from the Midrash Rabbah de Rabbah, inasmuch as no such Midrash attributed to Rabbah has ever been mentioned before. Raymond Martini gives numerous extracts in his 'Pugio Fidei' from a 'Midrash Bereshith [=Genesis] Rabbah.' Among these extracts is a part of the Apocryphal book Bel and the Dragon, and this part agrees *verbatim* with the text of the MS. Dr. Neubauer, therefore, justly concludes that the Midrash Rabbah on Genesis quoted by Martini and the Midrash Rabbah de Rabbah adduced in the Bodleian MS. are identical. Zunz has already pointed out ('Vorträge,' 287, &c.) that the 'Bereshith Rabbah' quoted by Martini is not to be confounded with the well-known printed 'Midrash Rabbah,' which is quite a distinct work. Yet as Dr. Neubauer, in his valuable 'Note on Raymond Martini's Pugio Fidei' shows, the Revs. A. C. Jennings and W. H. Lowe in their Commentary on the Psalms have confounded the two works. As they naturally could not find Martini's quotations in the printed Midrash, they branded him as an impostor who resorted to pious frauds. Dr. Neubauer, however, found the very passages which these two learned commentators said that Martini had fabricated in the collection of Midrashim contained in the Bodleian MS. When Dr. Neubauer expresses his righteous indignation at the references which these most scrupulous expositors of Holy Writ give to works "which exist neither in print nor in MS.," we must say that he himself and Dr. Schiller-Szinessy at Cambridge are indirectly the cause of such pompous and make-believe learned quotations. As long as they will furnish scholars with references to books which they cannot read, and as long as we find in Prefaces to Com-

mentaries on the Bible, "I have freely availed myself of Dr. Neubauer's or Dr. Schiller-Szinessy's Talmudical learning," without these learned Hebraists making themselves responsible for the quotations and the use which is made of them, such blunders must be expected. In secular literature such proceedings would be reprobated, in commentaries on the sacred Scriptures they are tolerated.

#### NOVELS OF THE WEEK.

*A Latter Day Novel.* By Lieut.-Col. Charles Edward Mansfield, Her Majesty's Agent and Consul-General at Bucharest. 2 vols. (Chapman & Hall.)  
*A Child of the Desert.* By Col. the Hon. C. S. Vereker. 3 vols. (Same publishers.)  
*Bonnie Lesley.* By Mrs. Herbert Martin. (Griffith & Farran.)  
*Frank Allerton.* By Augustus Mongredien. 3 vols. (S. Tinsley & Co.)  
*Riversdale Court.* By Mrs. Forrest-Grant. 3 vols. (Same publishers.)  
*In a World of his Own.* By Mrs. Fred E. Parkes. 3 vols. (Remington & Co.)  
*Loved and Unloved.* By Harriet Davis. (S. Tinsley & Co.)  
*Unto which She was not Born.* By Ellen Gadesden. (Same publishers.)  
*Ten Times Paid.* By Bruton Blosse. (Same publishers.)  
*Sophie Crewe.* 3 vols. (J. & R. Maxwell.)  
*Hands not Hearts.* By Lady Isabella Schuster. (Chapman & Hall.)  
*Eliot the Younger.* By Bernard Barker. 3 vols. (S. Tinsley & Co.)  
*Love or Lucre.* By Robert Black. 3 vols. (Bentley & Son.)

COL. MANSFIELD has turned to good account his recollections of Warsaw, and has produced an amusing story of a gossiping kind, in which Poles and Russians figure prominently. The plot turns upon a most remarkable error on the part of the semi-Polish hero, who mistakes one heroine for another, and remains mistaken till the penultimate chapter, thereby all but losing an excellent wife and property. But the plot is not of much consequence, except, in so far as it serves to introduce several foreign ladies of varied attractions, especially the Polish enchantress Léocadie Mosorowicz, and "the last specimen of the European political woman," the Russian Varinka Zontikoff. The author, by the way, considers that "some apology is due to the English reader for the impossible names which are recorded" in his pages. And certainly, such a name as that of Senator Dyspepsky gives rise to suspicion. Moreover, the reader, even in the English scenes, runs the risk of having his illusions dissipated when he is told that one of the ladies of the story was related to "Lord Boswell, Sir Samuel Johnson, and Colonel Thrale." But after all, names are matters of but slight importance; while, on the other hand, it is no small privilege to be introduced into such aristocratic and even august society as 'A Latter Day Novel' depicts, in which it may be suspected that real personages are sometimes moving under the disguise of fictitious characters.

The Eastern magnificence and profusion with which Col. Vereker deals are thrown into shade by the splendour of his language. That there should be the same lavishness of blood is

consistent. Sardanapalus himself might have been content with the conclusion. The author kills off his characters with the ferocity and the determination of a Hyder Ali. The slaughter takes place rapidly, and at the end not one man, not one woman, not one child, and, as far as we know, not one four-footed beast of any kind whatsoever, is left.

Judged by its external appearance as well as by the internal evidence which it affords, 'Bonnie Lesley' was written for rather young people—not exactly for children; but, say, for young ladies who have not yet come to look upon a book as a bore unless it gaily plays with all the seven deadly sins. It is, at all events, a very pleasant book and contains a decidedly interesting story. We are inclined to agree with Lesley's friends, that it was a little hard that she should be made to put up with an elderly philosopher; but whatever the reader may think, Mrs. Martin may be congratulated on her success in getting sympathy for her heroine.

Mr. Mongredien appears to know something about every subject under the sun except the art of novel writing. There is certainly enough material of one sort and another in 'Frank Allerton' to furnish "properties" for two or three historical novels and several pages of a popular encyclopædia. Had the pruning-knife been judiciously applied, and these three volumes condensed into two, the book would have been more readable than at present. A dedication to no less a personage than Prof. Owen, and an ambitious attempt at the literary style of the eighteenth century, must form the excuse, we suppose, for the infliction upon the reader of many unnecessary pages, full of critical and historical essays, copious Latin and Greek quotations, and scholastic treatises on botany, music, psychology, cookery, vintages, politics, stock-jobbing, logic, commerce, lotteries, diplomacy, and what not. The first volume is an *olla podrida* of information, which has little or nothing to do with the thread of the story; and the introductory portion of the narrative is of unconscionable length. The story is laid in the reign of George the Second, and is in the form of an autobiography. The probabilities are not always well observed, conversations being given in detail which could never have become known to the hero. Elderly ladies have a habit of going about in "male attire" without causing the least suspicion in the public mind that they are not men. There are also errors on the score of good taste. It is only fair to add that the dramatic interest is considerably increased towards the end of the story.

'Riversdale Court' is an old-fashioned novel of the "goody-goody" type. When we say that it is written "as a lady, by a lady," we have, perhaps, bestowed upon it a sufficient meed of praise. The reader could have wished Mrs. Forrest-Grant a stronger sense of humour, the want of which has given us the name of "Sariann," or such solecisms as a lover speaking of "flunkies" to his adored one in a "low and tender tone." Some picnics, and a burglary towards the end, form the chief incidents.

The author of 'In a World of his Own' writes a book of a totally different kind. The tale is weird and dramatic, even if not strictly in accordance with probability. The hero,

Llewellyn March, "artist, poet, musician, and sculptor," is, at the beginning of the story, an exceptionally fortunate man. He possesses "all outward gifts of beauty, all inward gifts of mind and soul." He is "honoured by men, beloved by women, and heir to a large estate and half a million of money." And "yet he is not happy!"—at least, not until the very last page of the third volume. His unhappiness proceeds from the fact that "the noblest, loveliest lady in all the west of England," Lady Victoria Cathrow, to whom he is betrothed, proves on further acquaintance to be unworthy of him. Eventually he is disenchanted, and, after many hairbreadth escapes by field and flood, rescues the true bride from suicide, and wins triumphantly his wife, his estate, and his half-million of money.

"Loved and Unloved" is a readable tale, though somewhat prosaic and commonplace, in which the principal heroine is a pretty governess, Bertha Silvester, familiarly known as "Birdie." The tale closes at a point where Birdie seems likely to console herself for previous afflictions by marrying Dr. Mowbray, the family medical man. The author seems fond of second marriages.

Mrs. Gadesden takes the title of her novel from Mr. Tennyson's "Lord of Burleigh." The tale, a simple love story, complicated by cross purposes and adverse fate, is cleverly and gracefully written. Though the plot is not strong, there is a kind of musical rhythm in the language that is attractive. If this be a first attempt, we shall hope to see more important work from the same pen. But the tendency of the book is not to be commended. The author should not derive the interest of her plots from situations in which the "paths of honour and of shame" converge too closely. A death-bed scene of the "Traviata" type, described by the patient *herself*, comes opportunely enough, just in time to save a reference to the Divorce Court. An author cannot thus tenderly handle pitch without risk of defilement.

Mr. Blosse's story is told in a forcibly feeble and not always grammatical style. The scene is laid in the Southern States, in the days before the emancipation of the negro, and one of the most prominent figures is a young slave, cousin to the owner of a cotton plantation. He is good-looking, well-educated, and refined, and the plot really turns upon a flogging, administered to him by the order of his cousin and master, which is hanging over him during a considerable part of the narrative. Of course there is some lovemaking, and a due supply of incidents, to occupy the remainder of the volume; but the moral of the whole, so far as it can be said to have a moral, is that slavery is an "institution" full of evils. Mr. Blosse's sensational story proves this to demonstration; but, as the world was already well aware of the fact, originality is not amongst the merits which it may be possible to discern in "Ten Times Paid."

"Sophie Crewe" begins, as nine out of ten novels of the day begin, with a few spasmodic stage-directions, putting nature, or what has to do duty for her, into the proper attitude for the ominous beginning of a series of what are usually called exciting incidents. If the first few pages fairly lead one to expect a novel of scenery and description, the author soon shows

that at least he has spared us that. Perhaps it is ungrateful to question whether he has given anything less tedious. Murders, railway accidents, and destroyed wills pass before us so rapidly that we forget to think of the relations of the characters to each other and to the story. The reader is demoralized by the whirl of excitement. Wiser writers reserve this till near the end, knowing that the keenest love of dissipation is blunted by excess. The author of "Sophie Crewe" must have written for a very voracious public, and aspired to gratify a taste which, we must confess, is not ours.

Lady Isabella Schuster's book is a novel, inasmuch as it is a story of every-day life, and deals to a certain extent with love and marriage; but the story in reality only serves to bind together a set of chapters on the vices of society. It is written with an amount of sharpness and cynicism unusual in a woman's writing. The chapter in which Lord Rares-ton's son is described is perhaps the cleverest in the book. It is exceedingly smart and exceedingly unpleasant; and the same may be said in other degrees of all the chapters. The end is certainly in bad taste; but it seems to have been hurried, and finished off abruptly. A sudden death-bed repentance was an easy way of getting rid of a story of which the writer appears to have grown tired, although the book only just reaches a 192nd page.

Mr. Barker's story has several merits. The relations between the young Oxonian and Phœbe Langham are eminently natural, and too natural also is the incapacity, born of circumstance, which prevents her from confining herself to the purest affection of her life. When she surrenders Dick to his better guardian at considerable cost to her feelings, the best part of her comes out, and for a moment she is above her surroundings. Some of the minor parts are well filled—the Skimpole-like Draycott and the cynical Oglevie, Oscar Dale and Margaret, all are substantial entities; and some local knowledge is shown. Nor are the sports of the children playing "at amphitheatres and gladiators and early Christian martyrs" unhappy bits of fooling, but why spoil our pleasure by such a bit of "Gamp" as this?—"It was pleasant to see how the children gathered round Margaret, how she whispered a word in the ear of each, and how, *hearing which*, their bright eyes grew brighter." Some other bits of slipshod grammar, which might have been avoided, and a good deal of forced fun spoil a story which has some humour and some pathos.

The utter baseness and coarseness of the principal character spoil Mr. Robert Black's story of low life. Mr. Triggs, the "self-made man," is a wretch without a particle of good feeling to redeem him. He deserts a gentle girl, to whom he makes love in the days of his poverty, in order to aggrandize himself by a match with his master's daughter. To her he proves a cold and tyrannical husband; he is oppressive where he dares, and cringing where he must yield; and he repays the author of his fortunes by separating his daughter from the sisterly affection which might have shielded her in the day of her adversity. From first to last every incident is sordid and painful, except the conduct of the slow-witted but honourable officer who declines a pressing invitation to run off with his

neighbour's wife. That and the simplicity of the unlucky Perkins, one of Triggs's numerous victims, alone show the author's ability to use finer shades than he adopts in this book. Coarse as his present drawing is, it is not without power, and with a good deal of self-restraint he may yet produce better work.

#### SCHOOL BOOKS.

*An Elementary English Grammar and Exercise Book.* By the Rev. O. W. Tancock. (Macmillan & Co.)

This little book belongs to the Clarendon Press Series, and treats of a large subject—the classification of forms and uses in English. Words are classified, and derivatives and compounds are noticed in fifty pages; sixteen are given to syntax, and twenty-three to exercises and examination papers. All this is as it must be, granting one assumption: if little boys must study grammar, they must have little books. But is the study well suited to their age? Can English grammar be explained within a few pages? The latter cannot be well understood where little or nothing is known of the earlier forms. Variations have been fairly well classed as those of three periods. Many words have perished, and others have changed their uses; still, the main rules of syntax have remained, comparatively speaking, unaltered. The chief business of syntax is to place rightly with verbs, or so that their uses may be readily seen, words, phrases, and clauses having respectively the uses of nouns, adjectives, and adverbs. But where there are rules there should be some references to authorities; and where are these to be found, if not in the writings of our best authors, whose permanent usages are our rules of syntax? It does not follow that a grammarian has little to do. He may bring together and classify examples that an unaided student could find only by references to many books, and in these examples answers will be given that could not always be correctly given in the shape of concise rules. The work here planned is considerable, and its results can hardly be reduced to the form of a very little book. The question of nomenclature in syntax is so large that here it can be only named. Shall words, phrases, and clauses in syntax be named and classified in accordance with their names in etymology, or with respect to their uses? That is a question on which grammarians have come to no common resolution. Supposing the former plan chosen, the forms of "the Infinitive Mood" will be enough to make a section in syntax, and in this section the several uses of nouns, adjectives, complements, and adverbs must all be noticed. On the other hand, where forms are classified as regards their uses, nouns, adjective forms often serving as nouns, infinitive forms, phrases, and clauses must all be noticed when the subjects of sentences are treated. There is obviously a large question mooted here. Mr. Tancock's rules of syntax for substantive words are arranged under the names of three "cases" or "forms," as he also calls them (p. 12), and the uses of the "Objective Case" (where is its "form") are manifold. There is no innovation here; the orthodox teaching of many school-books is repeated, though not always verbally. All the substantive words set in Italic in the sentences following are given as examples showing the various uses of the "Objective Case." The nouns are taken with their adjectives:—"He rode twenty miles. He is eight years old. They were injured a great deal. He is going home. Love me, love my dog. Saddle me the ass" (p. 63). After all, the wilful error of Grumio is slight. He does not take me for a word placed in the adverbial relation. The "Objective Case" has versatile uses, as Mr. Tancock shows. The servant merely takes one of these uses instead of another, and thus gives proof of some knowledge of elementary grammar:—

PET. Villain, I say, knock me here soundly.  
GRU. Knock you here, sir?

This 'English Grammar' is as good as some that are larger, and it is very neatly printed.

*A Parallel Syntax, Greek and Latin, for Beginners. With Exercises, &c.* By the Rev. H. W. Sneyd-Kinnersley. (Blackwood & Sons.)

THIS, it appears, is a reprint, with additions, of a short Greek and Latin syntax used by the author and several friends who, like himself, are engaged in tuition. The work has thus already been put to the best of tests, and indeed it is, as far as it goes, a clear and accurate guide. It has, however, this defect—that it is only half a syntax. It contains excellent rudimentary lessons on the conjugation of tenses and the construction of adverbial clauses, but no rules whatever for the correct use of pronouns, prepositions, and the various cases.

*La Jeune Sibérienne: Le Lépreux de la Cité d'Aoste.* By Count Xavier de Maistre. Edited by G. Masson. (Pitt Press Series, Cambridge University Press.)

*A Book of German Dactylic Poetry.* Edited by W. Wagner. (Same publishers.)

*The First Crusade.* By Fr. von Raumer. Edited by W. Wagner. (Same publishers.)

*Lessing's Fables.* Edited with Notes by F. Storr. (Rivingtons.)

REPETITIONS are hardly to be avoided in writing notices of many small school-books recently issued. In notices of those consisting of selections and annotations, monotony seems inevitable. Taken together, they might suggest remarks on the general aim of education, or on the multiplicity of modern studies. But such remarks would here be out of place. In the first three books—all belonging to the "Pitt Press Series"—we find again the traits we have often noticed. The selections are good; the texts neatly printed, and mostly correct. What more can be said? The beauty of the prose written by Xavier de Maistre is like "good wine." Of his stories two are here given with suitable notes by M. G. Masson, the editor of so many little books.

Herr Wagner has edited some of the best of the German poems written in hexameter and in pentameter verse. His numerous annotations are, for the most part, required, for the poems selected are, as to their style, rather difficult. In eighty-six pages the same editor gives the story of the 'First Crusade,' and partly as told by Raumer; but in some places the original diction is very closely condensed. The notes are useful.

Mr. Storr gives us a neat and serviceable edition of Lessing's 'Fables,' and arranges them in an order approximately representative of progressive difficulty. There is appended a clear glossary, that will save much of the time often wasted in turning over the leaves of dictionaries.

#### OUR LIBRARY TABLE.

MESSRS. SEELEY send us *Modern Frenchmen*, a collection of five biographies, by Mr. Hamerton. The subjects are singularly chosen. Victor Jacquemont was a traveller and naturalist of the second rank; Perreyne, an ecclesiastic whose name is little known outside of France; and Rude, a sculptor far from great. Henri Regnault was indeed a painter of much promise, and J. J. Ampère a critic who is remembered on account of the friendship of Madame Récamier. Mr. Hamerton cannot make, even by the strength of his evident interest in his own subject, four out of his five biographies attractive to the ordinary English reader, but his life of Ampère the Younger will be read and remembered on account of the lovely portrait which it contains of Ampère's beautiful friend. Mr. Hamerton shows himself in this volume a real master of biography, and, if it does not obtain popularity with the general public, it cannot but be acceptable to the chosen few.

*A Catalogue of Maps, Plans, and Views of London, Westminster, and Southwark, forming a large and handsome octavo of nearly seven hundred pages, has been edited by Mr. J. G. Crace, the son of the collector. Mr. Crace died at an ad-*

vanced age nearly twenty years ago, and it was his desire that his great gathering of maps and plans, "the labour, as it had been the solace, of his latter days, should remain unbroken, and eventually be placed in some public institution." This, we presume, means that the collection is for sale, and we are told that "to the fulfilment of that desire the publication of this catalogue may possibly contribute." The number of maps, &c., is very large, filling fifty-seven portfolios, besides three volumes of special illustrations and maps mounted on rollers. We shall be pleased to hear that the wish of both father and son has been gratified, and wherever placed, whether in London or some great county town, the collection will be of great use to all future historians of the metropolis. There seem to be in it many very rare maps, and probably some which are unique. We observe that a few valuable and scarce books (for example, Norden's 'Speculum Britanniae,' Speed, and Stow) have been cut up to supply deficiencies. This, perhaps, although to be regretted, was scarcely to be avoided. The famous maps and views by Aggas, Van Wyngaerde, and a few others, of which it is impossible to obtain duplicates, have been carefully copied.

An *editio minor* of the *Patrum Apostolicorum Opera* has been issued by De Gebhardt, Harnack and Zahn (Hinrichs, Leipzig). This handy volume contains the text alone of the larger works, with a short preface and an index. It is intended chiefly for students who cannot afford the expense of the others. The texts are clearly and accurately printed.

The same publisher has sent *Die Zeit des Ignatius*, by A. Harnack, a large pamphlet of ninety pages, discussing the date of Ignatius's martyrdom, and the sources bearing upon it. The examination results in the conclusion that no probability attaches to the tradition which represents Ignatius as having suffered martyrdom under Trajan. His epistles, it is thought, were written under Hadrian or even Antoninus Pius. Both Harnack and Zahn are anxious to bring chronology into harmony with the authenticity of the Ignatian letters; but their theories, ingenious as they are, contribute little to demolish the tradition that Ignatius suffered under Hadrian, or to confirm the opinion that he died later. Harnack cannot be said to excel in the higher criticism.

We have on our table *Thucydides*, by Rev. W. L. Collins, M.A. (Blackwood);—*An Elementary Greek Grammar*, by J. H. Smith, M.A. (Cambridge);—*Elementary Latin Prose Composition*, by J. H. Smith (Rivingtons);—*French Language Simplified*, Part IV., by L. Nottelle, B.A. (Simpkin);—*Biology*, by J. Cook (Glasgow, Bryce & Son);—*On Infantile Paralysis*, by J. Althaus (Longmans);—*The Management and Diseases of the Dog*, by J. W. Hill (Baillière & Tindall);—*The Pulpit and the Stage*, by Rev. J. P. Ham (Clarke);—*Fairyland*, by J. Phillips (Liverpool, A. Russell);—*Islam*, by J. J. Lake (S. Tinley);—*The Philosophy of Man and Creation*, by J. Coutte (Pitman);—*John whom Jesus Loved*, by J. Culross (Morgan & Scott);—*The Scripture Progressive Reading Book*, Fifth Book (Collins);—*The Book of Joshua*, by Rev. G. F. Maclear, D.D. (Cambridge Warehouse);—*Daniel the Beloved*, by Rev. W. M. Taylor, D.D. (Low);—*The Christian Code*, by the late H. T. J. Macnamara (Longmans);—*Der alte Praktikant*, by H. Hopfen (Stuttgart, Hallberger);—*Contes pour les Grands et pour les Petits-Enfants*, by Madame Clara de Chatelain (Rolandi). Among New Editions we have *The Ordeal of Richard Feverel*, by G. Meredith (Kegan Paul);—*Henry's Elementary Course of Botany*, by Dr. Masters (Van Voorst). Also the following Pamphlets:—*Plain Words about Water*, by A. H. Church (Chapman & Hall);—*Indian Finance Defended* (Kegan Paul);—*The Goddesses in Congress* (E. W. Allen);—*Report on Outbreak of Enteric Fever in the West End of Glasgow and Hillhead*, by J. B. Russell (Glasgow, Anderson).

#### LIST OF NEW BOOKS.

##### Theology.

De Hauleville's (Baron) *Social Aspects of Catholicism, &c.* Translated by H. Bedingham, cr. 8vo. 6/- cl. Homiletic Commentary on Book of Psalms, Vol. 1, 8vo. 10/- cl. National Church: (The) an Appeal against Disestablishment addressed to Lay Presbyterians in Scotland, cr. 8vo. 2/- Noel's (L.) *Jesus, which is called Christ*, cr. 8vo. 2/- Our Father's Will, being a Short History of the Text of the New Testament, 12mo. 2/- cl. Short's (Rev. C.) Duration of Future Punishment, cr. 8vo. 4/- Texts from the Buddhist Canon, known as *Dhammapada*, Translated by S. Beal, 8vo. 7/- cl.

##### Fine Art.

Cawley's (G. S.) *A Century of Emblems*, 4to. 10/- cl. Marshall's (J.) *Anatomy for Artists*, Illustrated by J. S. Cuthbert, roy. 8vo. 31/- cl.

##### Poetry.

Sharpe's (W.) *The Conqueror's Dream, and Other Poems*, 2/- cl. Shield's (C. W.) *The Final Philosophy*, 8vo. 18/- cl.

##### History and Biography.

English Men of Letters, Edited by John Morley; Samuel Johnson, by L. Stephen, cr. 8vo. 2/- cl. Origin, the Preacher, by J. M. Ainsley, cr. 8vo. 5/- cl. Waddington's (J.) *Congregational History*, Continuation to 1850, 8vo. 15/- cl.

Waddy's (Rev. S. D.) *Life*, cr. 8vo. 5/- cl.

##### Geography and Travel.

Conder's (C. R.) *Tent Work in Palestine*, 2 vols. 8vo. 24/- cl. Du Hamel's (A. C.) *Model Guide and French Manual for English Visitors to Paris*, cr. 8vo. 2/- cl. Hall's (Mr. and Mrs. S. C.) *Companion to Killarney*, 12mo. 2/- Markham's (Capt. A. H.) *The Great Frozen Sea*, 8vo. 18/- cl. Miller (S. H.) and Skertchley's (S. B. J.) *The Fenland Past and Present*, roy. 8vo. 31/- cl.

Nash's (W.) *Oregon There and Back in 1877*, cr. 8vo. 7/- cl. Stanford's *Compendium of Geography and Travel*; *Central America, &c.*, Edited by H. W. Bates, 8vo. 21/- cl. Stanley's (H. M.) *Through the Dark Continent*, 2 vols. 8vo. 42/-

##### Philology.

Macmillan's *German Course*, First Year, by G. E. Fasnacht, 12mo. 1/- cl.

##### Science.

Hughes's *Inspector's Test Summ*, Book of, for Standards 1, 2, 3, 4, 5, 6, with Answers, cr. 8vo. 2/- cl.

Mayer (A. M.) and Barnard's (C.) *Light* (Nature Series), 2/- cl.

Millar's (J. B.) *Elements of Descriptive Geometry*, cr. 8vo. 4/- Object Lessons, *Mineral Kingdom*, 21/- box.

Ure's *Dictionary of Arts, &c.*, Vol. 4, 8vo. 42/- cl.

Watts's (W. M.) *A School Flora*, cr. 8vo. 2/- cl.

Wright's (C. R. A.) *Metals and their Chief Industrial Applications*, 12mo. 3/- cl.

##### General Literature.

Alexander's (J. H.) *Light on the Way*, cr. 8vo. 6/- cl.

Beavan's (Mrs. E.) *Lil Grey, or Arthur Chester's Courtship*, 2/- cl.

Blacknall's (H. L.) *A Search for Fortune*, Svo. 18/- cl.

De Sanctis's (L.) *Confession*, an Essay, Translated by M. H. G. Buckle, cr. 8vo. 3/- cl.

Dumas's (A.) *Vicomte de Bragelonne*, Vol. 2, cr. 8vo. 3/- cl.

Friendship, *Story by Ouida*, 3 vols. cr. 8vo. 31/- cl.

Gekl's (V.) *History of a Crime*, Vols. 3 and 4, cr. 8vo. 21/- cl.

Hugo's (V.) *Fifth Reading Book*, 12mo. 2/- cl.

Lever's *Handy Andy*, cr. 8vo. 3/- cl.

Lockhart's (L. W. M.) *Mine is Thine*, 3 vols., cr. 8vo. 25/- cl.

Miller's (R.) *Romance of Love*, 12mo. 5/- cl.

Nichol's (J. D.) *Manual of Book-Keeping*, cr. 8vo. 2/- cl.

Pirkis's (Mrs. F. E.) *In a World of his Own*, 3 vols. cr. 8vo. 31/- cl.

Proteus and Amadæus, a Correspondence, Edited by A. de Vere, cr. 8vo. 5/- cl.

Sanderson's (G. P.) *Thirteen Years among the Wild Beasts of India*, 4to. 25/- cl.

Sandy's (M. A. T.) *Leisure Hours*, cr. 8vo. 3/- cl.

Tacitus and Bracciolini, *The Annals Forged in the Fifteenth Century*, roy. 8vo. 21/- cl.

Tourguenief's (I. S.) *Virgin Soil*, Translated by A. W. Dilke, cr. 8vo. 10/- cl.

Tytler's (S.) *Summer Snow*, 12mo. 2/- bds.

#### A COMPLAINT.

I SHALL esteem it a favour if you will allow me to point out that the editor of Whitaker's 'Reference Catalogue of Current Literature' for 1877, in the list of the "most familiar pen names" prefixed to that work has appropriated such portion of the 'Handbook of Fictional Names' as suited his purpose, being in fact the greater part of his list, without the slightest acknowledgment. Why the words "most familiar" are introduced is difficult to understand, as numbers of them certainly are not familiar.

Under the letter A the editor has thirty-four pseudonyms—eighteen are from the Handbook. With the exception of about four, the rest are journal or newspaper pseudonyms—whose name is legion. The eighteen taken from the Handbook do not appear in any other book. The editor catalogues "Presbyter Anglicanus" (not following me) under the letter A. And though a dozen publications have been issued under this pseudonym, the only name mentioned is the one in the Handbook.

Under the letter B half are taken from the Handbook—of the rest half are journal or news-

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paper pseudonyms. Many are taken from the Handbook incorrectly, as "Bee Master in *Times*, Dr. Cumming"; Dr. Cumming wrote "Bee Keeping, by the *Times* Bee Master," which was a separate publication under a distinct pseudonym.

The editor has taken R. Thomson's pseudonym "by an antiquary" from me, but he has added a "p" to that well-known writer's name.

The following entry in the list would lead to the supposition that the "History of Pendennis" was written under a pseudonym: "Arthur Pendennis *Pendennis*, W. M. Thackeray." If the editor had been satisfied with copying me he would have been correct. "The Newcomes" was the work Thackeray wrote under the pseudonym of Arthur Pendennis. The "History of Pendennis" was published with his name. Then, with regard to Sir Richard Phillipps's pseudonyms. Those which I published are given, but no others. The first I come across is given as the "Rev. S. Barron" instead of "Barrow," and the only work referred to is the one quoted by me, though he wrote several others under this pseudonym. Following me, he puts the Rev. Edward Baldwin; it should be "Esq., not "Rev." I give the pseudonym of Bernard Blackmantle as that of C. Molloy Westmacott; but the editor does not follow me here, he says it is that of "C. W. Molloy," which is incorrect.

With regard to authors who have written under "Initials," and the rest of the matter on that page, the whole has been taken from the Handbook in the most unblushing manner. They were unrevealed until the Handbook was published. I will content myself with naming "P. P. C. R. [Thomas Watts]," and "A. T. Clavigo," a tragedy, Mrs. Anne Thomas." The editor, by-the-bye, has incorrectly added an "e" to Ann. He has also followed me in ascribing "The Whist Player, by B\*\*\*\*," to "Bunbury," and "The Life of Sir R. Carew," to Hugh Carew, both of which, I have only lately ascertained, are wrong. Frequently the pseudonyms I give are turned about and misquoted until one is doubtful if the editor understands what a pseudonym is. He gives, amongst others, "the authors of 'No Thoroughfare'" as a "pen name." The author of 'Three Courses and a Dessert' is said to be "C. Clarke," which is wrong—it should be "W." but then I had put "C." "An ill-used Candidate" is not "J. C. Cayley," as the editor has copied from the Handbook, but Geo. John Cayley. "Ouida's" name is given incorrectly, though more correctly than I gave it, in 1868, when it was a great mystery.

This short list I could without difficulty extend, but you will probably consider it sufficient to substantiate my assertion.

It will be observed also that the editor's list is said to include "contemporary writers" only. This may be accounted for by the fact that the Handbook deals chiefly with those of the nineteenth century. No key is given to the author of "familiar" anonymous works, though that would be equally useful, but then such a list has not yet been published, and the editor has apparently no notion of devoting months or years to such a task.

I do not object in the slightest to anybody availing themselves of my work. I object to its being done in this sly manner without acknowledgment.

THE AUTHOR OF THE "HANDBOOK OF FICTITIOUS NAMES."

#### THE ELLIOT COLLECTION OF ORIENTAL MANUSCRIPTS.

The Manuscript Department of the British Museum has just been enriched by the acquisition of nearly five hundred Oriental manuscripts, collected by Sir Henry Miers Elliot, and sold by his son, the Rev. Henry L. Elliot, to the Trustees. This collection, taken in connexion with the libraries of Oriental manuscripts obtained for the nation from the collections of Major William Yule, Col. G. W. Hamilton, and Mr. William Erskine, constitutes a far more extensive and valuable series of materials for the History of India than any other library can boast of.

The MSS. are, for the most part, Persian, with

a few Arabic and Hindustani. They were gathered together with a definite object by one especially qualified and occupying a favourable position to carry out that object. Almost from the commencement of his official life in India, in 1830, down to the end of his career as Foreign Secretary to the Government of India in 1853, Sir Henry Elliot, who had attained no small fame as a Persian scholar, appears to have employed his leisure and occupied his energies in collecting and arranging all the materials for the History of the Mohammedan rule over the Indian Continent which he could by any means procure.

As long ago as 1846, Sir H. Elliot, who had by this time obtained possession of a large number of manuscripts, proposed to the Lieut. Governor of the North-Western provinces that the most trustworthy records of each period of the history should be published, and he also undertook, while by no means relaxing his search for MSS., to prepare and compile a Bibliographical Index to the historians of Mohammedan India. Of this important work, full of new and recondite information, which might be sought in vain elsewhere, he only lived to issue the first volume. It has, however, been since edited by Prof. John Dowson of Sandhurst, and printed in eight large octavo volumes, from the author's own papers, entitled "The History of India as told by its own Historians." In it are described a vast number of historical compositions, and extensive extracts from them are supplied in English. By far the greater number of the works thus recorded exist in the Elliot Collection now in the British Museum, many are rare, and not a few unique, and this adds much to the value and interest of a collection which will undoubtedly be eagerly examined by a large circle of Orientalists both of the English and foreign schools.

#### THE MARTYRDOMS OF BARNES AND POWELL.

A LITTLE book has lately been purchased for the British Museum, of which no other copy is known, and no writer of the last two or three hundred years seems to have been aware of its existence.

Among the foremost of the reformers in the reign of Henry the Eighth was Dr. Barnes: a full account of him may be found in Foxe's "Acts and Monuments," and of his examination and imprisonment. We need only quote so much as concerns our immediate subject. Dr. Barnes was burnt, in the year 1541, at Smithfield, with two others, Hierome and Garret. "At the same time and day," continues Foxe, "and in the same place, three other were executed, though not for the same cause, but rather the contrary, for denying the King's supremacy, whose names were Powell, Fetherstone, and Abel. The which spectacle so happening upon one day, in two so contrary parts or factions, brought the people into a marvellous admiration and doubt of their religion, which part to follow and take, as might so well happen amongst ignorant and simple people, seeing two contrary parts so to suffer, the one for Popery, the other against Popery, both at one time. Insomuch so that a certain stranger being there present, said in these words,—"Deus bone, quomodo hic vivunt gentes? hic suspendunt Papistas, illic comburunt Anti-papistas." And then Foxe goes on to explain that the cause was in the divided Council, half being Protestant, half Catholic, and of course decides that Barnes and his friends were true martyrs; the other three not martyrs at all, but simply "rebels," who deserved their punishment. The condemned men were all drawn from the Tower to Smithfield upon hurdles, two upon each, and the officers who had charge of the execution arranged them in pairs, a Protestant and a Catholic together. Barnes and Powell were on the same hurdle.

The book is printed in black letter, in somewhat coarse type, 12mo. size, and eight leaves. The full title is,—"The metynge of Doctor Barons and doctor Powell at Paradise gate and of theyr communicacion bothe drawn to Smythfylde frō the

Towar. The one burned for Heresy as the papistes do saye truly and the other quartered for popery and all within one hour."

There is scarcely any punctuation in the text throughout, and we shall supply it, here and there, by way of explanation. Powell begins the conversation:—

#### POWEL.

It is sene often  
that men mete nowe and then  
but so do hylles nouer:  
what wynde draue the hether?

#### BARONS.

Demaundis thou wherefore?  
for quyet ever more  
I haue trauslid longe therfore

#### POWEL.

Why I the desire  
thy reward is borning fyre  
thy travell was none other  
but against holi churche mother

#### BARONS.

Truly thou dost not saye:  
ful hevy I haue bene  
Goddes word so pure & cleane  
as it bathes bone wel sene

to open nyghts and daye

and for the next three pages he goes on to explain how he had been—

so cropped  
polid and noppid  
and so often stopped—

in his preaching; and how—

some pore sely sowles  
were brought forth to powles

and made to recant, and to carry a fagot. (The text has "fagots for to were," an evident misprint for "bere.") To all this Powel answers in eight lines, that Barnes rails, and desires him to—

tell some other tayle  
and do no longer rayle  
for eis I will not fayle  
to leave the hero alone.

Undoubtedly Dr. Powell would have been glad enough to carry out his threat, but it is not easy to guess how he would have managed it. However, Barnes does not seem to see the difficulty, and merely replies at greater length:—

It is your old pleying [complaining]  
that we do use rayling  
the truth when we be sayeng  
against your noughty lyng,

and declares that Powel "smelles of popery," though he is himself—

nother popish nor roman  
but a very christian.

Powell, in a few lines, again rebukes his fellow-traveller as a railer, and Barnes speaks out plainly enough,—

Ah thou popish asse  
shall I let passe  
the prelate's iniquities?

and so on for a page and a half, ending with a strict injunction to Powell (who would have been, we agin presume, only too happy to obey if he could) to give the prelates his "last writing," namely, a letter, which follows in a different metre.

Ful hevy I say they ought to be  
for so loge clokig of godz verit  
and to lament right bitterly  
calling for mercy  
that he wold their eyes open  
yt theyr stony harts may be broken  
whyche so longe hath been soken  
with doctrine so filthy  
all the wooride doth nowe it spye,

and further complains how they—

made us beleve on stoks & stons  
drouken blockes and drye bones [nonce]  
to be all helpeyn for the nonce  
for our wicked behauire,  
holly bred and holly water  
wt redde letters written in paper,  
and to the cake as to oure maker:  
to trust they did us teache  
for the thunders to the holly bell  
and at our deth the holly candel:  
masses propiciatory they did sel  
to be our helping leche.

And so he continues at some length. Dr. Powell also seems to lose his temper at the end, and breaks out:—

Thou abominable heretike  
fantasticall and lunatike  
thil wordes mi hart do through prick  
thus to hearre the rayle

\* \* \*  
I so there is no remedy  
any longer to talk w/ the  
as thou was so white thou be  
abominable heretike,

—and refuses to carry the letter for him, "to my

prelates stout and gaye." Dr. Barnes once more shortly abuses both popery and Dr. Powell, and by an odd anachronism prays for "King Edward's noble grace." It is not improbable that the present is a later reprint of the "metyng," which was first written and published at the time of the executions, and when the general interest was greatly excited about them. Barnes would then have been made to pray for King Henry. After this Powel concludes the dialogue, and we must own, remembering the condition in which he was himself, not in a very Christian kind of way. But we ought also, on the other hand, to remember that it is an enemy who makes him thus speak:—

POWEL.  
The deuil of hel be thy gyde  
thou dost ever braule and chyde  
against my sorte and durst not hyde  
one word less or more:  
thou saist thou comest to haue rest  
thou shalt be the deuels geste,  
and herto I wyll do my best,  
thou mayst be sure therfore  
Finis.

There is a colophon, "Imprynted at London at the signe of the Hyll, at the west dore of Paules. By Wylyam Hill. And there to be sold."

#### THE COPYRIGHT COMMISSION.

SEVERAL other separate Reports have been written besides those we enumerated last week. Sir James Stephen dissents from the suggestion that the right of dramatizing novels should be confined to the authors; and also from all the suggestions made for extending copyright in works of art, and for rendering the remedies against persons who infringe existing rights more efficacious. The law of copyright ought, in his opinion, to protect money interests only; and he only recognizes as a money interest a work of literature or art which is capable of being reproduced by mechanical means in such a manner that every copy is as valuable as the original. He cannot understand why an artist should have a right to prevent a statue from being photographed, while an architect has no right to prevent the building in which it is exhibited from being photographed.

Sir H. Drummond Wolff considers that when the Government and the Legislature are called upon to obtain for English authors the benefit of copyright in other countries, the public at large are entitled to some consideration in the new arrangements. He, therefore, proposes that no restriction should be maintained on the importation into the United Kingdom of books published or sold with the author's sanction in the colonies or in foreign countries where the British author now enjoys, or may hereafter become entitled to, copyright.

Sir Charles L. Young agrees with Sir Louis Mallet in thinking that, in the case of books, a period of fifty years is a proper time for a work to be protected. Original articles in newspapers, having nothing to do with ordinary news or politics, ought, in his opinion, to be amply protected from unauthorized and contemporaneous publication.

Lord John Manners is unable to concur in recommending the transference of registration from Stationers' Hall to a Government office. He is not disposed to deprive an ancient company of public functions which it is able and willing to discharge.

#### THE RECORD SOCIETY.

THIS Society, to the formation of which we alluded a week or two since, seems now to be well established, and promises to become a valuable addition to the many local societies already in the field. It is founded for the publication of original documents relating to Lancashire and Cheshire, such as inquisitions post mortem, subsidy rolls, wills and inventories, manor court rolls and guild rolls, plea rolls, &c. Other records, such as presentations to the various churches, marriage licences, transcripts of early parish registers, and churchwardens' accounts, will also be duly printed. The field is wide, and there is enough material for many

interesting volumes, whilst the desirability of having these records made accessible to the general student of local history is every day becoming more and more apparent. As the Prospectus states, "two difficulties, however, stand in the way of these records being as much used as they otherwise would be,—firstly, the difficulty of access by those whose time for research is limited, and, secondly, the great cost of having them transcribed. It is to obviate these difficulties, so far as regards the two counties of Lancaster and Chester, that this Society has been founded; and it is to be hoped that by its means records heretofore but little known, and rarely, if ever, consulted, will be placed within the reach of every reader who may desire to examine them." The Society proposes to pay for having these documents transcribed, and to issue, if possible, two volumes a year. An Introductory Preface will be written by the editor of each volume, and occasional brief notes will be appended at his discretion, but it is not proposed to annotate the text to any great extent.

Mr. James Crossley, the learned President of the Chetham Society, will be the first President of this new Society, and he is supported by Canon Raines, Mr. R. C. Christie, Chancellor of the Diocese of Manchester, Mr. James Croston, F.S.A., and Lieut.-Col. Fishwick as Vice-Presidents. The other members of the Council are also well-known antiquaries. That it is not in any way antagonistic to the Chetham Society is shown by the fact that so many of the council of the one society are also on the council of the other. It will, however, differ from the Chetham Society in paying for transcripts of documents, and in requiring less annotation and editorial work, which is found to be a heavy tax upon busy men. Although the circulars have so far been issued only privately, a hundred names have been already received. The subscription is one guinea per annum, and the names of those desirous of joining the Society may be sent to the Hon. Sec., J. P. Earwaker, Esq., M.A., F.S.A., Withington, near Manchester.

#### WESTMINSTER SCHOOL.

THE election to the Universities took place last Monday week. It is significant of the present state of the school that not one of the hundred and fifty and odd town boys was found fit even to compete. The whole struggle was confined to the senior election, and even in this section of the school the competition was slight, for only seven were presented to the electors, and of these seven five only were deemed eligible. Yet Westminster can distribute yearly three Junior Studentships at Christ Church, each tenable for seven years, and each worth above 100*l.* a year, and, if the holder has any merit at all, his Studentship is augmented by gifts from the Carey Benefaction, which has an income of 600*l.* a year to spend on the Westminster Students of Christ Church; three Exhibitions at Trinity College, Cambridge, each worth 40*l.* a year, and tenable for three years. The two Senior Exhibitors are further rewarded with Samwaies Exhibitions of 24*l.* each. Lest such incentives to learning should prove inadequate, there are two or more Triplett Exhibitions of 50*l.* each for three years, awarded annually, and open to all except the Christ Church Students. That is to say, Westminster has nearly 600*l.* a year to spend on boys who are fit to take a University degree, and it can supply only seven candidates to compete for all this money, and can discover but five worthy of reward.

Even more lamentable is the fact that the Exhibitions tenable at the school have all been carried off by outsiders; that is to say, the boys trained by crammers have beaten the boys educated at Westminster on their own ground. So low has the "domus antiqua Petri" fallen. In the verses recited at the Election-dinner the audience were gravely told—

Si rares nimium tulerit grec noster honores  
Non petit hos nostre plurima turba domus  
Victum alibi querens.

This is undoubtedly true, but it is perhaps the first time that so deplorable a confession has been openly made by the captain of a famous school. When such is the condition of matters, it is no wonder that a high authority should have declared that if St. Paul's School were moved to Kensington, Westminster would be unable to retain either its masters or its pupils.

We are, we believe, correct in saying that though no formal step has yet been taken, the majority of the governing body have recently declared themselves favourable to removal from the present site. As Dr. Scott remarked, sixteen years ago, "the feeling of parents against having a boarding-school in London is so strong and so general that the future of Westminster, if it remains where it is, must be to become mainly a school for half and home boarders coming only for the day." This is perfectly correct, and the attempt recently made to establish another boarding-house "paucis idoneis tantum" will only illustrate its truth. A sanatorium has been much needed during the present year, as there is scarcely adequate provision in the case of sickness in the two existing boarding-houses. It is a pity, however, that any further attempt has been made to maintain the boarding-school element. It is notorious that if the Queen's Scholars were not forced to live in college the system would collapse; and that the Dormitory would at once cease to exist if some members of the Governing Body had their way. To quote Dr. Scott once more, "parents object greatly to all the streets and courts round the school."

#### Literary Gossip.

THE volumes containing Life and Letters of Sydney Dobell are about to go to press, and will appear in the autumn.

IT is understood that the Postal Congress held the other day at Paris has agreed on an amended treaty to come in force on the 1st of April next, by which the limit of weight of books, to be carried by the Postal Union Mails, is raised from 2 lb. to 4 lb. Nothing appears to have been agreed upon that will hamper the free delivery by post, in America, of English books. This will probably lead, sooner or later, to the abolition of the duty levied by the United States on books.

AFTER the Whitsuntide recess a new satire from the pen of Mr. Edward Jenkins, M.P., will be published. It is said that this work, which will be of some length, deals with recent political and religious events, and that many contemporary personages are handled with great frankness. The title of the work is 'Haverholme: a Satire.'

THE new series of "Tales from Blackwood" will include two or three stories by the late Prof. Ayton that have appeared in the magazine since the publication of the first series. Early numbers will contain tales by Mrs. Oliphant, Lieut.-Col. Lockhart, General Hamley, Mr. L. Oliphant, Charles Lever, Mr. Francillon, and others. In the August number will appear a song by the late Lord Neaves not included in the collected edition of his songs and verses.

DEAN GOULBURN has been occupied for upwards of ten years upon the life and letters of Herbert Losinga, first Bishop of Norwich. The work is now all in the printor's hands, and may be expected during the present month. It will contain, besides the letters, a collection of Losinga's sermons, printed for

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PROF. HUXLEY will contribute a volume on Hume, Mr. Thos. Hughes one on Dickens, Prof. Nichol one on Byron, and Mr. W. Minto one on Defoe, to Messrs. Macmillan & Co.'s forthcoming series of "English Men of Letters," edited by Mr. John Morley. The first volume of the series, "Johnson," by Mr. Leslie Stephen, will appear this week.

THE University of London having obtained its charter for admitting women to degrees, University College at once takes the step for which it has been steadily preparing during the last ten years, and next October classes in all subjects of instruction within the Faculties of Arts and Laws and of Science will be open to both male and female students, who will be taught in some classes together and in others separately. In 1869 an Act of Parliament was obtained which, among other changes in the constitution of the College, enabled it to open its doors to students of both sexes. Careful experiment has since been made with ladies' classes held in connexion with the London Ladies' Educational Association, which was formed for the purpose it has now accomplished. For several years past about four hundred individual students have been in each session attending ladies' classes held within University College. The number of senior classes into which ladies have been from time to time admitted as College students has been slowly increased, results have been observed, and, now that the time has come for prompt and decisive action, University College has its plans matured.

THE question of the medical education of women University College leaves untouched, for there can be little doubt that women who wish to be trained in medicine will study together in a college of their own; but, as far as concerns liberal training in the arts and sciences, University College keeps its place in the front of English opinion. The change to be made has the assent and co-operation of every professor of the Faculties of Arts and Laws and of Sciences. Every subject of study in these faculties will henceforth be open to women, who will be received as students of the College; but the manner of carrying out the change is carefully based upon acquired experience. There are no violent changes. The Ladies' Educational Association has admirably done its work, and finished its career, but all the classes that have been held in connexion with it will continue to be held, as classes open to ladies only, at the old times, and with no very material change, when they become, next October, a part of the College system. But there will be added all that belongs to a full curriculum of study by means of new classes for ladies only, and by addition to the number of classes (chiefly for advanced work) in which male and female students attend the same course. The boldness of the act is justified by ten years of energetic, careful preparation; and, in the various forms of the provisions made for offering to women henceforward a thorough training at University College, there is evidence of a resolve not to avoid but fairly to meet and overcome the difficulties of the problem. University College is on the point of celebrating the completion of its fiftieth year. An act that will go far to

double its usefulness is evidence of the vigour with which it is ready to begin the work of the next fifty.

A COLLECTION of memorials and personal observations of the late Lord Palmerston is being prepared for publication by Mr. John Sheehan, who is now engaged in examining, for this purpose, the literary papers of the deceased statesman.

MRS. EDWARD BLAIR MICHELL, late Tutor of Magdalen Hall, is editing the Latin Text of "The Crewian Orations" (to which are added two inaugural addresses), of his father, the late Dr. Richard Michell, Principal of Hertford College, some time Fellow and Tutor of Lincoln College, Praelector of Logic, and Public Orator in the University of Oxford. The Crewian Orations, fourteen in number, were delivered in the Sheldonian Theatre, in alternate years, from 1849 to 1875, at the Annual Commemoration of Benefactors; and the "Inaugural Addresses" were read at the admission of the two Chancellors elected during that period—the late Earl of Derby in 1852, and the Marquis of Salisbury in 1869.

MR. GEORGE SMITH left in an almost complete state the History of Sennacherib (in the same style as the well-known History of Assurbanipal), with the cuneiform texts transliterated and translated. All that was wanting was the last twenty pages, which have been supplied by the editor, Mr. Sayce. The book is being published at the expense of the late Mr. Bosanquet, and will be out shortly.

MR. LEOPOLD KATSCHER, of 12, Regent Square, W.C., who is engaged on a Life of George Sand, requests us to say that he will feel much obliged by the loan of letters of George Sand and any notes of personal intercourse with her.

MESSRS. RIVINGTON will shortly issue a "History of the Romans to the Establishment of Imperialism," by Mr. J. S. Reid, Classical Lecturer at Christ's College, Cambridge. This work is intended to be used by the higher forms in public schools, and by junior students in the universities. It aims at exhibiting in outline the growth of the Roman national life in all departments. Military history will not be neglected, but attention will be particularly turned towards the political and social changes, and the development of law, literature, religion, art, science, and social life. Care will be taken to bring the whole narrative into accord with the present state of knowledge, and also to present the facts of Roman history in a form likely to interest the students for whom the work is intended. The same publishers have also in the press a work entitled "A Practical Greek Method for Beginners," being a graduated application of Grammar to Translation and Composition, by F. Ritchie, M.A., and E. H. Moore, M.A., assistant masters at the High School, Plymouth.

THE new weekly journal, *Piccadilly*, is to be furnished with a series of sketches from Mr. Whistler's portfolio, called "Notes in Black and White."

THE Catalogue of the printed books in the Bodleian Library is now completely finished. It makes 719 volumes, not including the catalogue of the Bibles, the slips of which are in the course of being laid down. They will fill two more volumes.

THE May number of the *Bulletino di Archeologia e Storia Dalmata* contains the beginning of Mr. E. A. Freeman's essay on the Illyrian Emperors and their fatherland. In the April number is published an inedited Greek inscription recently discovered near a bridge between Spalato and Salona. The other numbers give a brief description of coins in the museum of Spalato up to No. 94, which is to be continued.

MR. W. LAIRD-CLOWES, author of "Meroë," &c., has in the press a poem, entitled "Love's Rebellion," and comprising a selection of poetry relating to the sea, which will be ready for publication at an early date.

MR. GLADSTONE'S "Primer of Homer," written for Messrs. Macmillan & Co.'s series of Literature Primers, edited by Mr. J. R. Green, is now almost through the press, and will be published in about a fortnight.

MRS. HERBERT MARTIN's novelette, "Bonnie Lesley," is being translated into German, and will shortly appear in a new series of English novels published at Strasbourg.

"E. E. E." writes to us in reference to the notice of Lady Chatterton's Memoirs in our last issue, and points out that the Bishop Gibson (quoted in Dr. Ullathorne's letter) was not the well-known Bishop of London, but the Roman Catholic Vicar Apostolic from 1790 to 1821. This saving clause, however, does not dispose of the main objection to the authenticity of the anecdote, viz., that the intimacy between Burke and Fox had totally ceased several years before the death of the former.

THE Hellenic Committee in London are about to publish in French those portions of Sir Tollemache Sinclair's work on the Eastern Question which relate to Greece or the interests of the Hellenic race.

THE founding of weekly journals, which is carried on with unprecedented activity in this country, appears to be unduly neglected in other parts of the empire. There is an opening for such a journal in the rising town of Selkirk, in the province of Manitoba. The citizens undertake to pay a bonus of five hundred dollars to the founder, and guarantee him a circulation of four hundred copies for a year, at the price of two dollars per copy.

Of recent German books may be mentioned: 1. The first volume of Dr. G. Busolt's "History of the Lacedemonians and their Allies"; 2. The third volume of "Das System der Philosophie als exakte Wissenschaft," by Prof. Michelet; 3. "A Bibliography of the Literature connected with the Polar Regions of the Earth," published for the Geographical Society at Vienna.

Of recent French books we may mention the eleventh annual volume of the Association pour l'Encouragement des Études Grecques en France, which contains amongst others the continuation of M. Maspero's commentary on Herodotus; an essay by M. Eggers, "Observations sur le Vocabulaire Technique des Grammairiens et des Rhéteurs Anciens"; and two anonymous Greek texts concerning the Musical Canon, printed from a MS. which is preserved at Madrid, by M. Rueelle; "Huss et la Guerre des Hussites," by Ernest Denis; "Le Drame Chrétien au Moyen Age," by Marius Seppet.

HERR ALBERT CZERWINSKI, author of a history of the Art of Dancing, 1861, has just brought out a German translation of Jean Tabourot's (pseudonym of Thoinot Arbeau) 'Orchesographie,' with an Introduction. The German title is 'Die Tänze des XVI. Jahrhunderts und die alte französische Tanzschule vor Einführung der Menuett.' The translation is made from the second edition of Arbeau's book, 1596; a copy belonging to the Library of Vienna has been followed. The book became so rare, says Herr Czerwinski, that a copy of it was procured for the Library of the Conservatoire at Paris at the price of 900 francs. The translator knows of only one other copy of the original, which is in the National Library at Paris. The Bodleian Library, however, possesses a copy of the first edition, the exact title of which is the following:—'Orchesographie et Traicté en Forme de Dialogue, par lequel Toutes Personnes peuvent facilement apprendre et pratiquer l'Honneste Exercice des Dances, Lengres s. a.' The date is 1589, and not 1588, as M. Czerwinski states; the privilege for printing bears the date of the 22nd of November, 1588. The translator could have found this fact in Brunet's 'Manuel de Librairie.'

THE first part of M. Abel Hovelacque's 'L'Avesta Zoroastre et le Mazdeïsme' has appeared. It contains the history of the discovery and of the interpretation of the Avesta, i. e., the bibliography, as far as the author has found books and essays worth quoting.

PROF. E. STENGEL, of Marburg, is going to bring out a photographic reproduction of the 'Chanson de Roland' from the oldest manuscript preserved in the Bodleian Library. One page of it was photographed some years ago for M. Léon Gautier's edition.

A WORK of considerable bibliographical interest will shortly be issued by the Tipografica Romana. It is by Signor Castelani, formerly librarian to the Biblioteca Vittorio Emanuele, of Rome, and after relating how that collection has lately increased to half a million volumes, by means of the additions from suppressed monastic libraries, proceeds to furnish a minute account of several extremely valuable works of the fifteenth century that have escaped the notice of former bibliographers, native and foreign.

MR. CORNELIUS BROWN'S annals of Newark-upon-Trent are nearly ready for publication. The volume contains full details of the Battle of Stoke Field, a description of the Sieges of Newark, and an account of Mr. Gladstone's first candidature, &c.

M. F. MISTRAL is about to send to press a 'Dictionnaire Provençal-Français,' or 'Lou Tresor dou Félibrige,' comprising all the dialects of the Langue d'Oc and all the words used in the South of France, with their French meanings and a great number of examples and quotations from authors. The dictionary will form two large volumes quarto, and be published in fasciculi at two francs each.

THE 'Stato e Chiesa' of Signor Minghetti has been put on the Index.

THE principal French publications of the week are, 'La Femme de Glace,' by Adolphe Belot; 'Les Embarras d'un Légataire,' by Henri Vrignault; and 'Les Français d'aujourd'hui,' by Arnould Fremy. A list of Fine-

Art publications will be found in our "Fine-Art Gossip."

MR. HENRY STEVENS has been appointed, on the part of the United States, one of the jurors on Class 9, printing, books, &c., of the Paris Exposition. It is expected that he will draw up a report on the history and present state of printing and book manufacture, and their comparative merits in various countries. Sir S. Waterlow, M.P., is an English juror for paper and printing machinery, Mr. J. Leighton for printing and books.

A FOURTH edition of Mr. Sergeant Cox's Letters to a Law Student on 'The Arts of Writing, Reading, and Speaking' is in the press. It will contain a new chapter "On the Cause and Cure of Stuttering."

AN English translation of the standard Norwegian sporting work, 'Tilfjelds,' by Prof. Friis, is in the press, and will shortly be published. The translator will add a synopsis of the Norwegian game laws, and a literal translation of the important act relating to the sporting rights of foreigners passed by the Storting last session.

#### SCIENCE

*Gunshot Injuries: their History, Characteristic Features, Complications, and General Treatment.* By Surgeon-General T. Longmore, C.B., F.R.C.S. (Longmans & Co.)

AMONG the changes which have been effected by the sustained velocity and greater penetrating power of modern projectiles, not the least important are those which have reference to military surgery. Professor Longmore is well qualified by his experience in actual warfare as an army surgeon, and subsequently at Netley school as a teacher, to describe the peculiarities which now characterize gunshot injuries, and the modifications which have been necessitated in the arrangements for assisting the wounded during active service in the field.

In some of our recent campaigns opportunities have been afforded of comparing the relative destructive powers of the old smooth-bore firearms and the modern rifles. The bullets thrown by the "Brown Bess" were easily stopped on meeting with any hard substance in the pockets or uniform of the soldier, and, even when they entered his body, they were liable to be turned aside or flattened by the first bone which intercepted their course. On the other hand the wedge shape, combined with the rotating movement of the rifle bullet, causes it to pass directly through the tissues, splitting up the bones which it strikes into longitudinal splinters. During the New Zealand War it was observed that nearly every case of gunshot fracture of the thigh-bone

"among the British troops treated conservatively terminated successfully; while every case, without exception, among the Maori soldiers treated in the British hospitals ended in failure. The distances at which the opponents were placed from each other when the wounds were inflicted were similar, they were treated by the same surgeons, and had the same hospital and climatic advantages."

The chief cause of the mortality among the Maories was that "they were shot by Enfield rifle bullets, and not by musket bullets like the English wounded."

It appears that the pain immediately produced by the passage of a bullet is usually slight. In some cases it is not felt at the entrance wound, but only at that of exit.

"A private of the 7th Fusiliers was in face of the enemy at Inkermann. A bullet pierced the lower and outer part of his neck, and tore its way out behind, between the upper angle of the scapula and the spine. An officer of the 2nd Battalion Rifle Brigade was behind him. No idea of having been shot entered the private's mind. He was not even aware of the wound he had received in front, but his sensations led him to suppose that the officer behind had pricked him with the point of his sword in the back. He turned round instantly to learn what this was done for, and was in time to see the officer in the act of falling. The bullet which had just passed through his own neck had struck the officer in the head and killed him."

Serious and even fatal injuries have not unfrequently been caused by the blow of a cannon-ball, which has grazed the body without breaking the skin. It was the custom formerly to attribute such contusions to the "wind of the shot." Various theories were framed to account for this result, by the condensation of the air surrounding the missile, or the vacuum which followed in its track, or by the electricity which it was supposed to generate. "All these hypotheses are now abandoned by military surgeons, though a strong belief in them still exists in the minds of many combatant officers." It is certain that a cannon-ball may go quite close to the body without causing it any harm. Thus at Bayonne a 32-pounder shot passed between the outstretched thighs of an artillery officer at the time he was sighting a gun, and he sustained no damage except the loss of the tail of his uniform coat.

One result of the improvement of firearms has been to diminish considerably the chances of lodgment of bullets in the body. Out of 727 gunshot wounds observed in the hospital at Carlsruhe during the Franco-German War, it was calculated that the bullets had lodged in only 18 per cent. Such wounds, however, are not less dangerous, inasmuch as portions of the clothing and accoutrements usually remain in the track of the bullet, as well as splinters of bone, which act as injuriously as foreign bodies. It is therefore very necessary that a careful examination should be made as soon as possible, so that such sources of irritation may be removed. Occasionally the patient himself may be able to throw some light upon the matter, and render further investigation superfluous. Witness the story of a surgeon,

"who after long exploration of a gunshot wound, and much torture of his patient, happening to remark that he must give up further search for the bullet, was addressed with much bitterness by the wounded man in the following terms:—'Is that what you have been doing all this time? Why didn't you ask me about it? I have got the bullet in my pocket.'"

The mode of dressing gunshot injuries has undergone many changes. At one time it was thought that there was a peculiar poisonous influence exercised by the missile upon the surrounding tissues and the constitution of the sufferer. Although Ambrose Paré in 1545 published a treatise to refute this error, we find traces of the belief still existing even in the present century. Hence arose the cruel practice of pouring boiling oil into the wound to burn out the venomous substance.

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Scarifications and cupping-glasses were also used with the same object. Of late the tendency has been to adopt the simplest forms of applications, such as lint soaked in warm water or some antiseptic fluid. The author has a high opinion of the value of carbolic acid, but he thinks that the treatment recommended by Mr. Lister requires more time and care than can be given after an action. The erysipelas, hospital gangrene, and pyæmia, which make such ravages in most campaigns, he considers to depend frequently upon the bad hygienic conditions in which the soldiers are placed before they receive their wounds.

"The influence of the bad diet and other insanitary conditions to which the British troops were subjected in Bulgaria contributed in a great measure to the untoward results that attended many of the wounds received in the first great battle—that on the Alma—while it favoured that scrofulous taint which gradually became so fully developed under the privations of the first winter passed in the Crimea itself, and which so strongly manifested its effects in the unhealthy action taken by the wounds (fortunately comparatively few in number) received during that period of the war."

The latter part of the work is devoted to the description of the means taken in warfare to collect and dress the wounded, and to pass them on as rapidly as possible to the field hospitals or the larger establishments at the base of operations. The introduction of breech-loading rifles has greatly increased the difficulties of surgical administration. Enormous numbers of wounded fall at once, often in close proximity to the hostile lines, and the wide range of the projectiles renders it very dangerous to convey assistance to them, while the instances over which they have to be carried before their wounds can be attended to are proportionally increased. Formerly it was the duty of the bandsmen to carry the wounded off the field; but in future each division of an army will have attached to it a company of bearers especially trained for this purpose. The importance of this preliminary instruction in the smaller details of the work they will have to perform is shown by the accident to which the Confederate general, Stonewall Jackson, appears to have owed his death. He was being carried off the field, wounded, on a stretcher by four bearers. Instead of holding the stretcher near the ground, they lifted it upon their shoulders.

"One of the bearers was shot and fell, and the general was immediately thrown off the stretcher. The suddenness of the event, and the height from which he fell, caused General Jackson to come in contact with the ground with such force, that not only the character of his wound, which was by no means a mortal one, was aggravated by the blow, but he received also a severe concussion of the chest, which was followed by inflammation, and appeared to be the immediate cause of the fatal termination which ensued."

A few errors occur in the work. Thus it is not true that a bullet shot directly upwards reaches the ground again with the velocity with which it started. Its ascent and descent are alike retarded by the resistance of the air. We could wish for more information as to the treatment of injuries of special regions. For example, nothing is said about the splints and other forms of apparatus required for compound fractures of the limbs, nor does the author discuss the subject of resection after wounds of the large joints. In other respects the accounts given are full, clear, and method-

ical, and the book will be found most useful and interesting to all who have to treat gunshot injuries, and especially to those who are studying military surgery.

#### THE ROYAL OBSERVATORY, GREENWICH.

THE Annual Visitation of the Royal Observatory was held last Saturday, June 1st, and the Astronomer Royal's usual Report to the Board of Visitors is in our hands. It details the history of the Observatory from the date of the preceding Report until May 2nd of this year, and contains a similar record of regular maintenance of the same uninterrupted series of observations which has so long characterized the Greenwich Observatory, the subsequent reductions also being well kept up, so that we need do no more than advert to a few special points of interest.

The new 'Nine Year Catalogue of Stars,' including all the stellar observations from 1863 to 1876, has been completed, and the printing is almost finished. The total number of stars is 2,263, and the right ascensions have been carried to a decimal place farther than formerly, or to three figures of decimals, which makes them correspond more nearly with the polar distances in degree of accuracy exhibited.

The observations of the moon with the transit-circle and altazimuth agree in showing a combined increase, visible for some years past, in the errors of the lunar tables now in use, i.e., those of Hansen.

The chronometric, magnetical, meteorological, spectroscopic, and photographic departments have been carried on with all previous regularity, and call for no special remark. But two matters, under the head "extraneous work," must be alluded to. The first of these is the reduction of the observations of the Transit of Venus. The completion of the comparison of the eye-observations was mentioned a few weeks since in the *Athenæum*, the most probable result for solar parallax being 8° 83'. The photographic operations have now been carefully measured, but have proved, Sir George Airy tells us, a great disappointment, the faintness and want of clear definition having turned out to be much greater than was expected. "Many photographs," he says, "which to the eye appeared good, lost all strength and sharpness when placed under the measuring microscope," so that the remark was made to him (which he appears to endorse), "You might as well try to measure the zodiacal light." The other extraneous matter (and a very important one it is, especially in view of the increase before mentioned in the errors of the existing lunar tables) is the progress made in Sir George's numerical lunar theory. The developments of the effect of every possible error (expressed as a symbolical variation) in the co-efficients and arguments of the assumed lunar ordinates upon every term in the three fundamental expansions of areas in the ecliptic, radial forces in the ecliptic, and forces normal to the ecliptic, have been computed and printed, whilst good progress has been made with the computation of the corresponding solar perturbing forces. A cursory collation of the terms relating to the areas has led to a suspicion of an error in the supposed value of the annual equation, respecting which, however, Sir George is not yet in a position to speak with any confidence.

The Astronomer Royal concludes his interesting report with some remarks on the amount of matter printed in the Greenwich volumes and its possible limitation, and on the necessity for further library accommodation, expressing also his opinion adverse to the transference of the Observatory from the site made famous by the labours of Flamsteed and Bradley.

#### GEOGRAPHICAL NOTES.

A MEETING of the subscribers to the African Exploration Fund will be held on Friday, June 14th, at the hall of the University of London, to consider the Report of the African

Exploration Fund Committee, which was issued a day or two ago.

The Geographical Society has decided to direct the first efforts of the African Exploration Fund to the work of surveying the country betwixt Dar-es-Salaam (south of Zanzibar) and the northern end of Lake Nyassa; the party, if successful so far, being further commissioned to explore the interval between the northern extremity of the Lake Nyassa and the southern of Lake Tanganyika. Unquestionably this latter is a very important link in the newly opened route into the heart of Central Africa, for we have already frequent communication on the Zambezi and Shiré rivers to the southern extremity of the Lake Nyassa, and the Protestant mission established at Livingstonia, on that lake, has a steamer already on its waters. The Free Church Mission Committee has, we hear, recently decided to place a steamer on the Zambezi, to ply between the Kongone mouth and the rapids of the Shiré. This will be a further development of the same great route of communication. Were a caravan road to be opened and maintained betwixt the two lakes, and a station established on the southern extremity of the Lake Tanganyika, a steamer could be launched on that lake also, which the London Missionary Society has undertaken the work of opening out. From the northern point a route would then have to be opened to the southern point of Albert Nyanza. This would be a labour of extreme difficulty, and probably the route would be a circuitous one, on account of the mountainous character of the intervening region. A second route would have to be opened from Albert Nyanza to Victoria Nyanza. Those amongst us who are still in middle life may hope to see these links forged and made one after the other, and those who are young may live to see the west coast of Africa united to the east by caravan roads and railroads. An alternative scheme of exploration was urged upon the Geographical Society, but reserved for next year's consideration. This scheme contemplated the examination of the interesting line of country between Mombasa on the east coast and the south-eastern point of Victoria Nyanza *vid* Mount Kenia, thus connecting the Nile basin with the Indian Ocean by a more immediate route than the present tedious and circuitous one. Already friendly communications have been received from the chief of Jagga on the slopes of the snow-capped Kilimanjaro, about one-third of the distance to be traversed. Between him and the Victoria Nyanza are two hundred miles occupied by the savage tribe, the Masai. Four miles per diem is the most rapid average rate of travel in Africa under the present circumstances.

Among the papers of Lieut. Shergold Smith, R.N., saved after the massacre at Ukerewe on Victoria Nyanza are a series of well-executed charts of parts of the southern shore of the lake, its rivers, and the neighbouring islands. These will form a very welcome addition to our more exact knowledge of this part of Africa.

Mr. Stanford has added to his series of 'Guides to the English Counties' an excellent Handbook to Derbyshire, by Mr. Cox, the learned author of the 'Notes on the Churches of Derbyshire'; a capital Guide to Cornwall, by Mr. Tregellas; a Guide to South Devon, by Mr. Worth, good in many respects, but feeble in its ecclesiology; and a Guide to the North and East Ridings of Yorkshire, by Mr. Phillips Bevan.

#### SOCIETIES.

LINNEAN.—May 24.—Annual General Meeting.—Prof. Allman, President, in the chair.—In his anniversary address the President gave a résumé of the principal recent discoveries in the anatomy and development of the Polyzoa, and of the resulting important features in their systematic grouping. Much had been due to the labours of Busk and Nitsche. It was maintained that investigations were mainly in favour of the so-called "brown bodies" being merely the residuum of

degraded and withered polypides, having no real morphological or physiological importance. He coincided with the views of Nitsche, Joliet, and Busk, that the supposed "colonial nervous system" is but an irregular plexus of cellular and protoplasmic cords and filaments derived from the walls of the zoecium, or polypide cell, and not a true nervous system. Joliet's idea of its being the origin of new polypide buds and of certain minute free corpuscles found in the zoecium is, however, too exclusive. Cyphonantes is a singular little free swimming marine creature, of pyramidal shape, the soft body of which is contained within a bivalve shell. Schneider has regarded it as a larval Polyzoan, and announced the startling fact that, before its transformation into the adult, it becomes totally disorganized and reduced to a homogeneous protoplasmic mass, though previously its structure had been complex. Thereafter arises a new polypide, and the whole is metamorphosed into the adult form. Strange as this history may seem, it has been confirmed by the researches of Nitsche and Joliet. Finally, the question of "individuality," or relation of the polyzoal colony was taken up, and the following opinion enunciated: That the zoecium, or cell in which the polypide is lodged must be regarded as having a zooidal individuality of its own, and that the two thus form a compound element, which becomes associated with similar ones in order to form the colony. This compound element is thus composed of two zooidal individuals, zoecium and polypide; on the zoecium devolving the functions of sexual and non-sexual reproduction, and on the polypide that of nutrition.—The report on publications was read by the Secretary.—The Treasurer's statement of accounts for the year 1877 showed a balance of 46L 13s. remaining on hand, while 700L had been invested since the last Annual Report.—The alterations in the bye-laws relative to an increase in the rate of payment for Fellows compounding, previously read at two successive general meetings, was confirmed by the Fellows at large, in terms of the charter.—The Secretary gave a notice of the Fellows and Foreign Members who had died during the past twelve months; of the former there were ten, and of the latter four. Among those mentioned, Mr. H. Adams, Dr. E. Fries, Mr. A. Murray, Prof. Parlatore, Mr. Fox Talbot, Dr. R. Visiani, Dr. H. Weddell, and Mr. T. V. Wollaston deserve mention as of considerable repute in the scientific world.—During the year thirty-eight ordinary Fellows and five Foreign Members had been elected.—At this meeting the following gentlemen, Mr. J. Ball, Dr. F. Boycott, Mr. F. Du Cane Godman, Dr. A. Günther, and the Rev. G. Henslow, were elected into the Council in lieu of an equal number retiring by rotation.—The President and Officers were re-elected.

**ROYAL INSTITUTION.**—*June 3.*—W. Bowman, Esq., F.R.S., in the chair.—Lord Viscount Kilcoursie, Mr. R. Faircloth, Dr. J. Lawrence-Hamilton, and Mr. W. F. Stanley were elected Members.

**SOCIETY OF ENGINEERS.**—*June 3.*—Mr. R. P. Spice, President, in the chair.—A paper was read by Mr. St. George Lane Fox, "On the Lighting and Extinction of Gas by Means of Electricity."

**ANTHROPOLOGICAL INSTITUTE.**—*May 28.*—Major-Gen. A. Lane Fox, V.P., in the chair.—Mr. Hyde Clarke exhibited a carved stone object which was considered as having come from Central America.—Col. Paske read a paper "On Buddhism in Little Tibet." Col. Paske gave an explanation of the modified form of Buddhism prevalent in the provinces of Little Tibet, and brought to notice the ritual and religious customs of the lamas or Buddhist priests; described his visits to Buddhist monasteries; exhibiting specimens of Buddhist ritualistic instruments and other curiosities, with a small painting representing the "Triumph of Buddhism," executed by a lama.—Mr. Brabrook read a paper by Mr. A. Simson, entitled, "Notes on the Piojés of the Putumayo." A tribe of Indians occupying the middle and lower Aguarico, and a

considerable stretch of the left bank of the Napo, are known as the Santa-Maria Indians, or Piojés, from the word in their language "Piojé," and speak the same language and have several traits in common with the Indians inhabiting the borders of the upper Putumayo, who seem to have no special appellation, but which Mr. Simson proposed to call the Macaguajes, or Piojés of the Putumayo. Mr. Simson's experience of these Indians extended only to those living on the banks of the main stream, during long journeys with a number of them selected from different villages, and visits and sojourns in most of these villages. Their dwellings, religion, and customs were fully described. Mr. Simson also communicated a Vocabulary of the Zaparo Language.

**SOCIETY OF BIBLICAL ARCHAEOLOGY.**—*June 4.*—C. T. Newton, Esq., C.B., in the chair.—The paper read was "On the Hieroglyphic or Picture Origin of the Characters of the Assyrian Syllabary," by the Rev. W. Houghton.

**MEETINGS FOR THE ENSUING WEEK.**

- THE ROYAL INSTITUTION, 8.—"Researches in Minute and Low Forms of Life," Rev. W. H. Dallinger;
- Anthropological, 8.—"The Bulgarians," Dr. J. Beddoe; "Ethnological Hints afforded by the Stimulants of the Ancients and of Modern Savages," Miss A. W. Buckland; "Palaeontological Drawings in South Africa," Mr. S. H. Parker;
- Photographic, 8.—"Albionine, Its Native Properties, and Applications to the Arts, and particularly to Photography," Mr. J. R. Johnson; "Alleged Fading of Carbon Prints," Mr. T. Bolas; "Photographic Notes from a Travel in Russia," Mr. L. Warner;
- THURSDAY EVENING, 8.—"Molecular Physics," Prof. Guthrie;
- Mathematical, 8.—"Characteristics of Systems of Conics," M. Halphen; "Expression of Certain Numbers as Sums of Two Square Integers by continued Fractions," Mr. S. Roberts; "Flexure of Spaces," Mr. C. J. Monroe; "Calculus of Equivalents," Stevengate, Dr. J. C. Frazer;
- Physical, 8.—"Analysis of Planar Curves and on the Inferior-Tangential Curve," Mr. J. J. Walker; "New Method of finding Differential Resolvents of Algebraical Equations," Mr. R. Rawson;
- FRI. United Service Institution, 8.—"Communications with British Admiralty on Other Possible Contingencies," Major-General Sir F. J. Goldsmith;
- Quicksat Microscopical, 7.
- Astronomical, 8.
- New Shakespeare, 8.—"Caliban," Mr. F. Wedmore.
- SAT. Royal Institution, 9.—"Liquification of Gases," Prof. Dewar.
- SAT. Royal Institution, 8.—Joseph Addison, Prof. H. Morley.

### Science Gossip.

MR. LETTSOM has been engaged in collecting for M. Lecoq de Boisbaudran specimens of English blonde, to be examined for the presence of gallium. Some specimens in the Cornish collection at Oxford, labelled as blonde, were found not to contain either zinc or sulphur, but were essentially phosphides of didymium and erbium. Mr. Lettsom has given the name of Rhabdophane to this mineral.

THE Committee of Council on Education have published a short treatise, by Prof. A. H. Church, entitled "Plain Words about Water," which should be carefully studied for its facts and its suggestions.

At the meeting of the Académie des Sciences of Paris, on the 22nd of April, M. Mouchot communicated "Results of Experiments made in various parts of Algeria on the Industrial Application of Solar Heat." With his solar engine he appears to have cooked food, baked bread, and distilled alcohol.

The publication of Dr. Asa Gray's "Synoptical Flora of North America" is noteworthy, as forming an important instalment of what will prove a most valuable work. The present part comprises a detailed description of all the Gamoptalous orders except Compositae, and it will be followed by the other orders of flowering plants and by a revision of the volume published thirty-five years ago, and familiarly known as "Torrey and Gray." The importance of this work to descriptive botanists and to those who have to deal with the problems of geographical distribution may be estimated by the fact that the area included by Dr. Gray in his *catalogue raisonné* is the whole of the United States and of British America.

M. LECOQ DE BOISBAUDRAN informed the Académie des Sciences that he had prepared several salts of Gallium, and that he had determined the atomic weight of this metal to be 69.9.

We have the *Bulletin de l'Académie Impériale des Sciences de St. Pétersbourg* for April. It con-

tains several interesting and important papers on Physics and Natural History.

We have also the *Natural History Transactions of Northumberland, Durham, and Newcastle-on-Tyne*, Vol. VII., Part I.

### FINE ARTS

**INSTITUTE OF PAINTERS IN WATER COLOURS.**—The FORTY-FOURTH ANNUAL EXHIBITION IS NOW OPEN, from Nine till Dusk.—Admission, 1s.; Catalogue, 6d. H. F. PHILLIPS, Sec. Gallery, 33, Pall Mall.

**GROSVENOR GALLERY.—SUMMER EXHIBITION, OPEN DAILY, from Nine A.M. until Six P.M.—Admission, 1s.**

**SUFFOLK STREET GALLERIES.—GRAND EXHIBITION OF PICTURES BY OLD MASTERS AND DECEASED BRITISH ARTISTS, including Norwich School, and 200 PORTRAITS—DAILY, from Nine A.M. till Six P.M.—Admission, 1s.**

**DORÉ'S GREAT WORKS.**—"THE BRAZEN SERPENT," "CHRIST LEAVING THE PRÆTORIUM," and "CHRIST ENTERING JERUSALEM" (the latter just completed), each 3½ by 2½ feet, with "Dream of Pilate's Wife," "Soldiers of the Cross," "Night of the Crucifixion," "House of Caiphas," &c., at the DORÉ GALLERY, 32, New Bond Street. Daily, Ten to Six.—1s.

### THE INTERNATIONAL EXHIBITION.

(Fourth Notice.)

#### Modern German Pictures.

In no school of modern Art has there been such a revolution as in that of Germany. A quarter of a century ago German art was associated in our minds with series of frescoes, having to do with epic or symbolic subjects, with cycles of history or philosophic abstractions. It was a thing dealing so purely with the conceptions of the imagination that Cornelius did not himself design to take brush in hand, but, having designed his cartoons, left them to be painted by his pupils. With his departure, and that of the unquestionably great men of his contemporaries, the system seemed suddenly to dissolve into thin air,

And, like the baseless fabric of a vision,  
Leave not a ract behind.

It is easy now to see that the Art movement commenced some seventy years ago, having no root in the national life, was doomed to inevitable decay; the aims of the poets, painters, and men of culture were unmistakably lofty and patriotic, and there is no doubt they did succeed in stimulating the growth of noble ideas of life. Germany will always be the home of high thinking. The mistake they made was in supposing the masses had sufficient culture to appreciate these grand abstractions, and also in not seeing that Art can only truly be great when it is founded on the representation of Nature. They saw in Art nothing but the expression of ideas; a sect has arisen in France, with followers in other countries, who see in it no more than the mere manipulation of paint; one cannot help, at least, feeling respect for the former, while it is difficult to refrain from having a decidedly opposite feeling for the latter.

True, besides the exponents of religious, historic, and philosophic Art we have referred to, there were men who sought their subjects in real life, and some, like Knaus and Menzel, whose pictures will be remembered in the Exhibition of 1857 with great success; still it must be admitted the work was mostly cold and hard, and the figures wanting in vitality—a charge which cannot fairly be brought against the school at present. We may say at starting there is little that can be called religious Art in the gallery here, and less of historical. With few exceptions, the pictures are either *genre* portraits or landscapes.

A careful survey of the collection leads us to the conclusion that there are some half-dozen works of first-rate merit, we are inclined to think intrinsically finer than anything else in the Exhibition. These are comprised in the contributions of Herrn Knaus, Menzel, and Lenbach. We commence with the latter, who sends four portraits, two of which are of ladies, and, though in many respects admirable, clearly show that Herr Lenbach's forte is male portraiture. It is when we come to his "Dr. Doellinger" (No. 94) that we recognize his extraordinary power. The doctor is represented holding a book, looking intently out of the pic-

ture; the hand is large, the face is full, the hair is dark, the expression is intense. Never say but all. It is good that not only light, but tones served and drawn back, the portrait is that the b. prevails, the b. power is, in admiring of line, can go once the m. the c. canvas is da. from shaft, furnace, a spot alive made, rently repos taking full h. who a mouth we a. there in in picto quire pictur howev small six in saloon militi here, actu laug the w. won slighl mer in d. robe mon caug vesti

ture; his coat is black, the background is grey, the hands are subdued in tone, so that the attention is at once arrested by the wonderful head. Never was intellectual character painted more finely than in this instance. More than that we cannot say. We will not venture to analyze the expression, but about the painting we may say something. It is generally thin, even to transparency, except that now and then the brush is full, and occasionally loaded, but not in the flesh. This is in full light, with delicate, transparent shadows, the tones well blended, the masses distinctly preserved, and, at the same time, all the wrinkles and folds of skin are expressed, in many cases drawn in with fine red lines. The dress and background are hastily painted—the hands, we think, too hastily; this, of course, concentrates the interest on the head, but detracts from the portrait as a work of art. The remaining portrait is that of 'Baron Liphart' (93). Like the preceding it is a half-length. The hands are thrown behind the back; the same scheme of light and shade prevails as in the last work. The head has all the marvellous light and texture; we see the form of the bone, under the thin, attenuated flesh, with the sparse, white hair; the expression is not as powerful as in the portrait of Dr. Doellinger, but is, in its quiet geniality, quite as subtle. In examining the execution of this head, distinct traces of lines of some neutral tint are visible under the semi-transparent flesh-colour. Description can give little notion of work like this; only, once seen, these heads stamp their impression on the memory more strongly than any other modern work we know.

Two oil and four water-colour pictures make up the contribution of Herr Menzel. The largest canvas is entitled 'Eisenwalwerk' (109); we see the iron-foundry in full activity; the effect generally is dark, except where a lurid light is reflected from the furnaces. In the foreground a huge shaft, at white heat, is being dragged out of a furnace; this forms the principal light, or rather a spot, in the picture. The whole vast expanse is alive with workmen; in the obscurity we dimly make out all sorts of cranks and wheels in apparently inextricable confusion; due suggestion of repose is given by a group or two of men who are taking a meal, or smoking a pipe, away from the full heat of the furnaces; by the way, even the men who are working the hardest have each his pipe in mouth. The action and drawing throughout are what we are entitled to expect from Herr Menzel; there are heads with an expression quite startling in intensity, yet, taken as a whole, the want of pictorial effect is only too manifest. It would require the magic touch of a Rembrandt to make a picture out of such unmanageable materials. This, however, cannot be said of the 'Tanzpause' (107), a small panel, none of the figures being more than six inches high. The scene is a richly decorated saloon, with groups of men in diplomatic and military costume, and ladies in ball-room dresses; here, as in the 'Eisenwalwerk,' we find ourselves actually transported into the scene; we hear the light laughter, the high-flown compliments, the badinage, the whispered state secret or court scandal. More wonderful observation of character, without the slightest tinge of caricature, was never put into a picture; the composition is excellent, and the painting, though on such a minute scale, is full and rich; especially well rendered is the glowing light cast by the chandeliers. We know no other work of its kind that approaches this for high, even poetical, comedy and painting, which is not merely remarkable for its cold accuracy: accurate it is without doubt, and beyond that infused with the warmth of genius. Herr Menzel's four water-colour drawings are simpler in subject: two are church interiors, the architecture being florid, or rather roccoco; of the others, one is 'Mönche in der Sacristei' (106), two monks putting on their robes for mass, assisted by two boys; the momentary actions and expressions are well caught, and the interior, with its cabinets and vestments, is picturesque and characteristic. The remaining one is called 'Unterbrochenes Mahl'

(108), representing a man in seventeenth-century costume seated at a table, on which are spread the remains of a banquet; the rendering of texture and effect of light would, we are inclined to think, obtain the commendation of Sir John Gilbert. Notwithstanding the skill and *finesse* displayed in these drawings, the impression is generally cold and gives the idea of an artist working in a material in which he is not quite at home; this may be due to the copious use of gouache.

Solemn, indeed, must be the man who does not brighten up on coming before a picture by Herr Knaus, the most profound and genial humourist working in the domain of Art. The complaint is often made against this class of subject that the painted joke, after we have once laughed at it, becomes intolerable; but this can never be said when the figures have genuine individuality, and the painting fine artistic qualities, and these in a superlative degree are the endowments of Herr Knaus. There are here by him five pictures, three of which are among his most brilliant inspirations. 'Eine Bauernberathung' (81) shows six village sages assembled in council. They are seated at a table in an old-fashioned room, which has a few quaint coloured prints on the wall; warm sunlight comes in at the window; a large green-tiled stove, with a blue umbrella and hats hanging to it, gives a rich mass of colour; hen and chickens put movement into the immediate foreground. The most venerable of the council is on his legs, struggling to give expression to his ideas, evidently not with entire success, though the rest are resolutely concentrating their powers to apprehend the argument. The different characters are admirably conceived; there is the obstinate man, who is waiting his opportunity to overwhelm the orator with contradictions; the important man, who will have his say; the muddled old gentleman; and the man who will always be inclined to agree with the last speaker. These are not vaguely suggested, and left to be completed by the imagination of the spectator, but types having a distinct living individuality—and withal so genial. Though smiling at the comedy, we cannot help having a hearty liking for the honest old boys, who, we feel, have all done a good stroke of work in their time.

'Der hoffnungsvolle Schüler' (83) is a red-headed Jew boy seated on a stool at the feet of an old man, who may be his grandfather; the background is a stone vaulted shop, full of piles and bundles of old clothes, mostly dingy, though here and there relieved with the positive colour of a red or green coat or waistcoat; an opening in a further chamber shows a glimpse of street view. The old gentleman is seated cross-legged on a battered Louis XV. chair, a long pipe in one hand; with the other, by an imitable gesture, he enforces his lesson, which the precocious scholar has thoroughly seized, to the exquisite delight of the teacher, whose face beams benignant approbation; he is chuckling all over as he rolls in his chair, and his enjoyment is reflected in the more open laugh of his ingenuous pupil. The thorough sympathy between teacher and taught at the enunciation and reception of an idea was never before portrayed with such force and subtlety. In 'Ein gutes Geschäft' (82) we see the boy putting the lesson into practice: he stands alone in the picture, some skins and old clothes at his feet; he holds a purse in his hand, and is showing a piece of money, either to tempt the seller, or, to judge by his smile of triumph, the bargain may even be concluded; the whole figure—in the coat and boots which had previously had different owners—is alive with excitement. The flesh is brilliantly painted; the picture generally a warm grey, having but one piece of positive colour—the boy's caroty hair. 'Kinderfest' (80) represents a village festival: the elder people are at a long table in the background; the children are in the foreground; both in the open air. The by-play and humours of the scene would take a page to describe; there are materials for a dozen children's stories in the comedy of the juvenile actors alone; but for artistic effect the picture as a whole is not so successful as the preceding, the colour in large part

being dry and cold. 'Begräbniss' (79) is a pathetic subject in a courtyard, the ground and roofs covered with snow; we see at the top of some stairs a coffin being carried out of a doorway; below, a crowd, principally children and women, are chanting a hymn, led by the village clerk. The funeral may be that of the pastor; in spite of the mournful theme there are humorous touches, as in the look the old clerk gives a chubby and frost-bitten infant, whose attention has strayed from his part. In painting this is not so strong and rich as the first three works we have mentioned; the drawing, however, is fine and full of sentiment; there is the same appreciation of character, though not so markedly typical.

A picture in some respects allied to those of Herr Knaus, but totally different in execution, is Herr Leibl's 'Bauern' (91). The peasants, rather village shopkeepers, are five in number, and are seated close together—almost huddled together—in the corner of a room; one is reading a newspaper, while two look over his shoulder, the two opposite are listening; outside the window we look on to a snowy landscape. The remarkable features of the work are grasp of character and intentness of expression; there is no mistake about the interest taken in the contents of the gazette; from the serious looks of the men, the time was probably that of the late war. In general effect the colour is somewhat chilly; but the drawing throughout is marked by extraordinary precision and firmness; the painting is full, and distinguished by great refinement; when to this are added a very original composition and the insight into character we have mentioned, it will be understood that the high reputation the picture has acquired here is not undeserved.

The great interest of the above-mentioned works having unconsciously led us to extend our notice of them, we shall be reluctantly compelled considerably to curtail our review of the rest of the collection. Religious Art, as previously hinted, is not largely represented here; in fact, it may be said to begin and end in the two pictures of Herr von Gebhardt, the larger of which is 'Das letzte Abendmahl' (43), well known from photographs; the tone is deep, and the colour warm and transparent; the conception of the apostles, humble working men, with heads of grave, earnest expression, gives the clue to the character of the work. 'Die Kreuzigung' (42) is treated somewhat in the early German manner; it unquestionably displays a sentiment of deep religious feeling; the action is appropriately dramatic, and the execution careful throughout; the one quality lacking is spontaneity.—Herr Baur's large composition of 'Paulus predigt als Gefangener in Rom den Jüden das Evangelium' (12) can hardly be called a religious picture; there is much archaeology and display of costume, but little vitality in the personages themselves.—'Jairus' Töchterlein' (102), by Herr Max, does not impress us more favourably here than it did when it was exhibited in London; however, we are only too glad to find a work by this artist without the irreverent trickiness of his winking Veronica. Herr von Piloty's 'Wallensteins Zug nach Eger' (121) is far from adequately representing his talent; the composition and execution are both equally conventional.

Returning to subjects of more homely interest we find Herr Defregger's 'Tischgebet' (32), an old woman and some children seated at table, the smallest of the party being taught to say grace; all here is natural and simple; especially pretty is the encouraging air of the little ones who can unaided repeat the devotional words; the execution is careful and intelligent; the colour harmonious and true, saving the flesh tones, which in all Herr Defregger's pictures are lacking in the carnations. 'Der Besuch' (33) represents two peasant girls, who have come to visit a married sister, and are presenting her baby with a pear; the girls, in their quaint stove-pipe hats, are good-looking; the baby is all smiles and chuckles; everybody seems happy and pleased, and so also must be the spectator, though he may not laugh so heartily as every one does who stands before

Herr Werner's 'Eine Conversation' (154); five of Frederick the Great's Grenadiers of the Guard are standing on the further side of a park railing, on the near side are two nursemaids with their babies; what the joke was we are left to imagine; judging from its effect it must have been of most exquisite flavour, for the faces are laughing all over, and quaint physiognomies they are, surmounted with their brass headgear; the effect is bright and sunny, and the painting solid and careful.

Another humorous picture is Herr Meyerheim's 'Wildenbude' (111). The scene is the inside of a caravan at a country fair; on the stage two Zulu Caffres are executing a war dance of most ferocious character, to the terror and delight of an audience of children and country folk; a comic incident is the huntsman keeping firm clutch on his dog, who fails to see the humour of the dance. Throughout the composition the incidents are capitally presented, and painted in a rich, free manner, yet accurately and soundly drawn. Herr Meyerheim has also two other works, in which animals form the principal feature; one, a sheep-shearing, rather scattered and ineffective; the other, 'Bergab bei Bozen' (112), is vigorous, but crude in colour.—Foremost among the animal pictures here we should be inclined to place Herr Zügel's three works; they are all small; the sheep and oxen are admirably drawn, and pleasant in colour, and the textures of wool and hair are given in a most masterly manner. Besides, there is a genuine insight into the character of the animals, and capacity for drawing them in motion. The largest composition is 'Heimkehr vom Feld' (159). Oxen that have been ploughing are leaving the field; a boy, with a lamb in his arms, and driving sheep before him, comes down the road; a lamb has run up to the ploughman, rubbing itself against his leg. This has in a very high degree the qualities we have mentioned. Had the landscape been less wilfully hasty and sketchy the picture would have been perfect. The two others are sheep pictures, equally good. If Herr Zügel does not seek to produce at too rapid a rate, keeping in check his evidently dangerous facility, he will attain to a high reputation in the future. It is facility which has been a snare to Herr Dücker, who sends a landscape, 'Ostseestrond' (36), with the sun setting over the sea; the sentiment and first impression appear good; a closer inspection shows want of study and drawing, neither is there any subtlety of execution. And yet Herr Dücker may be capable of something better than this claptrap.

The well-known landscape painter Herr Andreas Achenbach is worthily represented by half a dozen canvases, the largest being 'Vlissingen' (5), with a stormy sea, and powerful effect of light and shade. The most poetically conceived of the six is, however, the smaller picture of 'Scheveningen' (6), showing the red brick houses, half buried in sand, under an effect of moonlight. Herr Kröner has one of his snowy landscapes, 'Wildschweine im Schnee' (87), with a string of wild boars floundering through the snow. The ungainly monsters have a decidedly grotesque effect, and are a picturesque feature in the scene. The snow is effective, but thinly painted, and has only a semblance of truth, which does not bear examination.—This must also be remarked of Herr Schenck's subject, suggested by the Pamphilii Doria pines. There is no want of *impasto*, but the style is purely conventional.—Herr Baisch's 'Landstrasse in Holland' (11) is a bright effect of the sun shining through rain; the figures and cattle are nicely put in.

'Ukrainische Kosaken aus dem XVII. Jahrhundert ins Feldziehen begrüssen die Steppe mit ihrem Kriegsgesang' (26) is the subject of Herr Brandt's large picture. We can readily believe the Cossack hordes were accompanied by wild music, but that they flung their caps in the air and caught them on the ends of their spears, so that their gestures were as elegant as here represented, we doubt, and we are sure their costume was not as bright and clean. Once this kind of Art was accepted as truth—or poetry, and there are many worthy painters who still wish to continue the tradition. Unfortunately for them, the public of

to-day has a craving for reality, and no longer cares to interest itself much in elegantly posed lay figures dressed up in the costumes of the theatrical wardrobe.—Neither is it profoundly moved by themes chosen merely for the artist to display his *bravuras*, like Herr Becker's 'Albert Dürer at Venice' (14) and 'Ulrich von Hutten crowned by Maximilian'.—Nor, should we hope, by such blatant awashbucklerism in paint as the works of Herr Gussow.

Herr Hoff's 'Taufe des Nachgeborenen' (67) is a well put together group representing the baptism of an orphan, costume of Louis XIV. The painting and drawing are fairly good, and the sentiment unaffected. The picture is the work of a man who thoroughly understands the science of his art.—This, too, may be said of Herr Hildebrandt. In his 'Bang Stunde' (66), a young mother and father bending over their sick child,—a class of subject which has been so well worked in England,—the figures are natural and tolerably unaffected, unfortunately the effect is weakened by the pretentious whiteness and cleanliness of the apartment.—In a subject of the same class Herr Fagerlin has not fallen into a similar mistake.—Herr von Hagn has a good eye for warm, pleasant tones and subdued effect, as seen in 'Eine Bibliothek in Rom' (60). It is a pity he did not select a more genial subject; a Roman ecclesiastic may be made the motive for realistic or even poetic treatment; only, when peaceable folk see two or three of them gathered together, the sensation suggested is not always the most comfortable.

The associations awakened in the minds of many who will look on Herr Bokelman's 'Volksbank kurz vor Ausbruch des Falliments' (21) will not be agreeable. The crowd outside the closed bank rather tamely express their dejection and disgust; the painting is clean and forcible, but wanting in higher qualities, and the colour, even for such a scene, is too cold and leaden.—Herr Pilz's 'Die Turnstunde' (122) has successfully worked out a subject capable of picturesque treatment. The boys of a village school are receiving a gymnastic lesson from the pedagogue: girls, infants, and an idler or two look on. There is a good deal of observation of character shown in the various figures; the schoolmaster is capital; so is an old soldier, who critically watches the performances. The lads themselves, arranged in a double row, are spirited, and have a keen, intelligent air. For background there is a picturesque bit of village and landscape, against which the figures are forcibly relieved. In execution and colour the picture is thoroughly praiseworthy. It may be considered a type of the larger portion of the collection; the artists attempt to awaken pleasant ideas connected with home and country; they successfully strive after sound drawing and execution; in short, they endeavour to please, not to startle or astonish, and yet these genial German painters have surely not given us all they are capable of? Do they never glance at their national poetry, so full of suggestive subjects for pictures? Have not German maidens the same charm and sentiment as of old, the woods and valleys of Fatherland the same voices as in days gone by? The whole have been excellently hung, on a ground of maroon silk and velvet, with dado, cornices, and imposing doorways of black wood, while carpets, couches, and chairs are abundant. It may seem trivial to mention these details, but any one having to pass through the purgatorial pains of some of the other galleries, with their dreary walls, blinding light, hard, white floors, and absence of chairs, has a kindly feeling towards those who furnish him with the ordinary comforts of civilization.

#### *The Historic Galleries.*

If the architecture of the International Exhibition leaves much to be desired, there cannot be two opinions about the fortunate selection of the ground, and especially the choice of the Trocadéro for the display of ancient art. While the Champ de Mars is left a battle-field, or rather tilting-ground for the friendly rivalry of modern

art and industry, the serene heights of the Trocadéro are devoted to the art that may be said to have attained immortality, the masterpieces which we study and admire, but hardly venture to criticize. How rich is the gathering will be understood by those who know the splendid private collections in France, and the treasures to be found in her provincial museums; both seem to have generously come forward on this occasion, and, if the illustrious director, M. de Longpérier, Membre de l'Institut, has occasionally had to exercise some friendly pressure, this was, perhaps, hardly to be wondered at, considering the priceless value of many of the objects displayed.

We must premise that our notice of the Exhibition will necessarily be both brief and far from complete, for at the time we write the rooms are still in the direst confusion, none of the series completely arranged, and many of the objects still in their packing-cases. Cursory as are these notes, they would have been still more so but for the kindly aid of M. de Longpérier, who was naturally desirous that English amateurs and archaeologists should have some notion of the magnificent gathering which awaits them.

The entire eastern wing of the Trocadéro building is devoted to European art, extending from the period of primitive history up to the close of the eighteenth century. The first room, which has been arranged by M. Alexandre Bertrand, Conservateur du Musée de St. Germain, contains the remains of the earliest epoch, and of Gaul up to the period of the arrival of the Romans. Naturally the collection of stone implements and arms is very complete; so, also, and in greater number than has been seen before, is primitive Gaulish pottery, a rude but well-formed ware, with vigorously incised lines, presenting strong analogies of design to early Etruscan vases. One of the cases which will attract most attention contains the relics of a warrior, discovered in a tomb at Gorge-Meillet, Commune de Somme-Tourbe (Marne). The skeleton is almost complete; a gold armlet remains on the humerus; helmet, weapons, and numerous bronze ornaments, on which the gilding remains in parts, stand beside; the iron wheels of the chariot are still complete, and also the bronze bits and gear of the horses. Especially noteworthy are the series of bronze helmets, body armour, and weapons; beside these are some of the ancient stone moulds in which the spear heads, swords, and weapons were cast. Here, too, is the collection of Lacustrine objects belonging to Dr. Gross, and found in the Lake of Brienne. Many of the stone implements retain their original horn handles; in some the instruments are of jade, indicating relations with the farthest east. The similarity of form in the iron and bronze swords will be remarked. A case of Polish antiquities, lent by the Princess Dzialynski, shows objects having great resemblance to the Gaulish remains of the same period. The centre of the room is assigned to the bronzes discovered at Neuville-en-Sullias near Orleans, among which is a horse with an inscription to the god Rudibus, probably a Celtic divinity; there is also a large boar and several smaller ones, also some small bronze figures and sacrificial utensils; these are contributed by the museum of Orleans. We must not forget to mention a series of ex-votos found at Vichy; they consist of thin silver plates and a single figure in the round of a child, also composed of thin silver. Mr. Fr. Pulszky having kindly offered to describe the contents of the important case brought by him from Buda-Pesth, we do not venture to add a word to his description, which will be eagerly read by his many friends in England:—

"Last year, towards the end of September, the labourers of M. Deutsch, at Fokoró, in Hungary, not far from Szolnok, found in ploughing a rude earthen pot, which they at once broke to pieces. The contents proved to be a gold treasure of the time of the sojourn of the Gauls on the Danube, between the third and fourth century B.C. Seventeen torques—the necklace peculiar to the Gauls—and the Gaulish type of two golden fibulae sufficiently proved the nationality of the treasure. A golden belt of

repousse buttons, smaller back to ancient and Roman establishments, Egy Juris found on the thin Northern A thunder just as Apollo, the coat of the Stra King of them in them g Cicero's better b Attilus victory of Delphi Belvede out of onstretc flight. "It is ornamen sure, su became in gold Buda-Pesth the sam one from of gold torques, became Trocadéro was at for the opposite in France bracelet Hungaria to the we see breastpl centre; Hungaria "The age of L age, one ments f the rem Trocadéro "No silver to Pesth. Severus May at top of a T splendi on a d The doubted second the ex vases, g is a few by M. closely at Ath than 3 figure Museum tion of belong him at by mon friends clude

reposed work, two heavy bracelets, four large buttons, four others of a different type, and five smaller ones complete the treasure, and carry us back to the times when the Cisalpine Gauls, those ancient neighbours and enemies of the Etruscans and Romans, driven out of the present Lombardy and Venetia, emigrated to Hungary, where they established a commonwealth of considerable civilization. Medals of their kings Iantumarus, Euvorix, Nonno, and Biatec are sometimes found on the banks of the Danube, whence, in the third century B.C., they overran and pillaged Northern Greece as far as the isthmus of Corinth. A thunderstorm drove them off from under Delphi, just as they began to storm the famous temple of Apollo. Panic-stricken they took their way along the coast up to the Bosphorus, where they crossed the Straits into Asia Minor. Here Attalus, the King of Pergamus, defeated them, and settled them in the mountainous regions which from them got the name of Galatia, well known by Cicero's speech for Deiotarus, their king, and still better by the epistle of St. Paul to the Galatians. Attalus attached the greatest importance to his victory; he dedicated a bronze statue to the Delphian sanctuary, of which the Apollo of the Belvedere is a copy, showing us the god as he steps out of his temple with the Gorgoneion in his outstretched hand, which puts the enemy into flight.

"It is to this people that the golden personal ornaments found at Fokor belong. The treasure, sufficiently characterized as being Gaulish, became the standard by which several other objects in gold in the Hungarian National Museum at Buda-Pesth were at once recognized as belonging to the same period. Three bracelets found at Anarcos, one from Transylvania, a torque from Miava, all of gold; then six heavy silver fibulae, several torques, the treasure found at Oserbelye, &c., became the nucleus of the exhibition at the Trocadéro, where the importance of the objects was at once sufficiently appreciated to obtain for them the *place d'honneur* in the first hall, opposite to the case of the gold ornaments found in France, where several objects, principally the bracelets, show forms identical with those found in Hungary. Still some types are altogether peculiar to the Gauls of the Danube. Thus, for instance, we see among the Hungarian gold ornaments five breastplates, with three egg-shaped bosses in the centre; these and the large silver fibulae, with knobs along their back, are found exclusively in Hungary, never in France or Italy.

"The treasure of Szarvazsó and Rozsay, of the age of bronze, and several necklaces of the same age, one of them identical with some golden ornaments found at Hissarlik by Dr. Schliemann, fill the remainder of the Hungarian case in the Trocadéro.

"Not less interesting are two feet of a large silver tripod exhibited by the Museum at Budapest. They belong to the time of Septimius Severus or Caracalla, and were found on the 4th of May at a vineyard at Polgardi, county Fejér. The top of each foot is ornamented by a gracious group of a Triton with a Nereid, the middle by a splendid griffin; at the foot we see a boy riding on a dolphin."

The chief interest of the first room is undoubtedly more archaeological than artistic; in the second the relations are reversed, here are collected the exquisite terra-cottas from Tanagra, bronzes, vases, glass, and a few statues. Among the latter is a female figure wanting head and arms found by M. Breuvery at Halicarnassus in 1829. It closely resembles the cariatides in the Erechtheum at Athens, but is posterior in date, not earlier than 350 B.C. Another fine fragment of a life-size figure is the Roman bronze from Bordeaux Museum, found in 1832. Perhaps the collection of most importance to archaeologists is that belonging to M. Carapanos, the bronzes found by him at Dodona, and which have not yet been seen by more than three or four of his most intimate friends. They are contained in two cases, and include armour, vases, ornaments, some admirable

small bronze figures, and inscriptions on thin bronze and lead plates. It appears the questions addressed to the oracle had to be delivered in writing, the god having the same repugnance to replying at the time as a cabinet minister of the present day. Some of the questions here from private persons relating to their domestic affairs are exceedingly amusing; there is one which might have come from the personage who can hardly be considered the hero of a certain class of modern novel; the reply unfortunately does not exist.

A case of terra-cottas from Tanagra, belonging to M. Lécluyer, will have the most attraction for artists; these are of wonderful beauty and in an equally fine state of preservation. The general creamy tone with the faint indications of delicate colour gives an added grace to the exquisite forms. Several of the motives are new to us, there is the curious one of the nude female getting through a large ring, the female with a Cupid, two children at play, and some humorous comic actors; a series of grotesque figures, of preternatural leanness, are also intensely comic. A terra-cotta bas-relief of a funeral procession found at the Piraeus is as interesting from an artist's point of view as it is valuable for a picture of manners. Between the terra-cotta cases is one whose principal ornament is the bronze armour of a gladiator, belonging to the museum of St. Germain. It is the same that M. Gérôme has used in his celebrated picture, and also in his bronze group which stands in a corridor of the Trocadéro building. We will not now trench on the department of modern art further than to call attention to this striking group, in which the archaeological learning is as profound as the ability displayed in the execution. It is a work which could only be the production of the present age. The armour consists of a helmet with leg and arm pieces; they are ornamented with reliefs of figures and masks of admirable design. Beside these stands a charming little silver and bronze vase belonging to M. Gréau, with representations of gladiatorial combats. There are some small bronzes of gladiators, rude in execution, and two lamps in the form of gladiators' helmets. The case also contains a magnificent silver tripod and the celebrated missorium or dish, belonging to the king of the Vandals; it bears the inscription *GEILAMIR REX VANDALORVM ET ALANORVM*. A paper on this, by M. de Longpérier, appeared in the *Journal des Savants*, for December, 1877.

A case of glass and terra-cottas belonging to M. Bellon contains many beautiful objects: in glass there is a lovely small glass vase of semi-opaque white colour, with purple rim and simple ornamentation, a two-handled glass cup, a blue patera, and blue bowl of special interest. In terra-cotta we remarked a Venus with a mirror, with remains of gilding, a kneeling female in black clay, and a charming little crowned youth. In the collection of Etruscan vases contributed by Prince Czartoryski, all of great excellence, will be found a rhyton representing a ram's head, of singularly fine design and execution. One of the largest vases is of great rarity on account of the figure—Sappho—being in *graffiti*. M. H. de Longpérier published a notice of this in the *Revue Archéologique*, 1868.

The centre of this room will be occupied by the marble head of Fortune from the pediment of the Parthenon, belonging to the Marquis de Laborde, and of which the body is in the British Museum; unfortunately the nose, mouth, and chin have been restored, nevertheless it remains a splendid fragment of the noblest epoch of art. Behind this are the bronze fragments of a state car, with four wheels, found in the ruins of the palace of Diocletian, lent by M. Carapanos. The principal pieces are groups of panthers and stag, which evidently formed the arms of the chariot. There are the boxes of three wheels, and several small ornaments; the woodwork, of course, had entirely perished. The pieces have been arranged in the position they probably occupied by M. Longpérier, from the known forms of four-wheeled cars found on medals and bas-reliefs. In a case, along

with some choice bronzes and vases, is the well-known armless Bacchus: for movement and modelling this is first rate; the bearing and action of the head and torso are superb. There are here several important collections of coins and medals; the series of gold Roman coins belonging to Le Vicomte Ponton d'Amécourt is, perhaps, the most complete which exists. The case of medals of the kings of Asia (Sassanide, Arsacide, Achemenide) lent by M. Hoffmann, the medals of the late M. Paravey, M. le Baron de Hirsch, and M. Maurice Dutuit are too well known to need description. Some interesting Assyrian bas-reliefs in bronze, representing the expedition of a king, with numerous inscriptions, eighth century B.C., will be contributed by the distinguished Secretary-General, M. Gustave Schlumberger. Archaeologists will be interested in a collection of Greek weights exhibited by M. Hoffmann. Here, as alas! throughout the exhibition, we can only give a suggestion of the contents of the room; in the absence of a catalogue particular indication is next to impossible, therefore collections and single objects which arrest one on all sides must be passed without description.

The third room, called the Salle Gréau contains solely the contributions of M. Julien Gréau. These are Gallo-Roman, Greek, and Roman antiquities. It is, in fact, a museum in itself. Marbles, bronzes, terra-cottas, and glass are in profusion, all remarkable, and some of the highest artistic importance. Among the marble busts three half life-size heads of Greek workmanship will be especially noted. In bronze the treasures are simply prodigious. Some of the choicest of the small figures will be in the central case; there will be the small female head and the bust of Alexander the Great, which is so well known, the Etruscan mirror from the Hope Collection, the Julius holding a mirror, wonderful for the perfection of its finish and beautiful arrangement of drapery—the patina is deep and rich. An Apollino, with emerald-green patina, is exceedingly perfect. A crouching figure of a draped girl, which seems to form a vase, is delicious in the *naïveté* of its action—this is Gallo-Roman; an armless Venus, with a species of decorated *stephané*, is admirable for its modelling; here, too, we remarked a spirited little gladiator, in the style of armour above mentioned. A standing Ganymede is also striking from attitude and fine style. Among the animals we may note the wild boar, found near the town of Luxembourg, a fragment of an elephant and leaping bull, and, above all, the lion found at Vienna, this and the three bronze heads of Jupiter, Minerva, and Neptune. Two cases at least will be filled with terra-cottas from Tanagra, Cyprus, and less known sites. Among the vases with figures in the round is a large and very perfect one from Apulia, in which the figures have great dramatic action, and the grotesque and tragic masks singular fire. There are four smaller vases from Sicily and two from Canossa, with figures in high relief, rough in execution, but free in design, especially the one in which the two serpents are disposed on either side of the group; these all have indications of blue paint, and are of great elegance of form. A delightful bit of realism is the small terra-cotta of Oedipus leaning on the shoulder of Antigone; the stoop of the King's body, the faltering step, the action of the heads, are a genuine bit of observation taken from the life. The collection contains some Assyrian bas-reliefs; one, a kneeling, winged figure of a bearded man, is of large size. Also in this room is a case of stone implements and arrow-heads—the cream of M. Gréau's collection in this kind. The catalogue will contain special information on the contents of the room, and the sources from which they are derived, which we now cannot attempt; we can only say that their interest archaeologically is only inferior to their artistic value.

For splendour of colour no room will excel No. 5, which has been entirely placed at the disposal of M. Basilewski. In each direction one turns we are attracted by splendid trophies and piles of art work in which each object is a

masterpiece. In the centre is a large case, filled with ivories, flanked on either side by the Fortuny Sicul-Arabian vase and an equally large Persian vase, with the figures, human and animal, in high relief on a golden lustre ground. One side of the room is devoted to ceramic art and enamels, the other to goldsmiths' work and armour. Some of the rarest cabinets, miracles of carving, and suits of armour are placed between the cases. Glancing at the majolica, the plate which first arrested us was one having for decoration a painting of a sleeping Bacchus being bound by cupids, with vine wreaths; a draped female, with a long arrow, directs their labours. Much of the ground is creamy white, the prevailing colours being a pure blue and apple green with a bit of strong red in the drapery of the sleeping figure; the border is composed of cupids and marine figures. It might be rash to say that the design is by Botticelli, but there is no doubt it shows much of his feeling; it has all his poetry, and of a loveliness of colour beyond description. Close by is the celebrated plate with the portrait of Charles the Fifth, bought from the Castellani Collection a week or two since. The colour is strong and deep, and the likeness admirable. A lustre dish, having for subject the Three Graces, is as fine in ornament as it is resplendent in colour, a smaller one, with a figure performing a sacrifice, tinted in grisaille on a rich lustre ground, with blue rim, is very striking. A very decorative plate is the one with three cupids, a concert of cupids in grisaille of almost Mantegnesque design, is very delightful. Noteworthy is a Marc Antonio design on a flat dish, with silver lustre; also a large dish with allegorical design, including a woodcutter. At a rough guess, the majolica must number sixty or eighty pieces; there are two bas-reliefs, having for subject the Madonna and Child; one, lusted by Maestro Giorgio, quite lights up the corner of the room. In Hispano-Moresco there are four or five large vases, though smaller than the Fortuny vase, and half a dozen plates of large size and splendid design.

The case of enamels contains altar-pieces, plaques, caskets, dishes, vases, salt-cellars, &c., all choice specimens; also in this case are four pieces of Henri II. ware. Unfortunately, without a catalogue, we can only say generally of the goldsmith's work that it contains fine pieces ranging from the tenth to the sixteenth century; especially rich are the enamelled crosses and reliquaries. A large gold cross of the fifteenth century, with silver figures and emblems of the Evangelists in the round, and circular plaques of nielli, is prominent in the case. If the arms and armour are few, each separate piece is a study: the two guns with the ivory inlaid stocks like finest lacework, the grandiose figures on the piece of horse armour, the George and dragon shield, the other with its specimens of elaborate iron work; the four helmets, one with the wreath in oak leaves; the swords, rapiers, and daggers, all are exquisite works of art; neither can we particularize the ivories: here are a dozen caskets of various forms, horns, the heads of bishops' croziers, with many altar-pieces and separate panels, a book-cover of gold decorated with enamels and precious stones, and having a brown ivory bas-relief of the Visitation, is an arresting piece of decoration. We believe it is intended to open the galleries to the public to-day, the 8th. A summary account will be ready by the end of the month, but the detailed catalogue will not be finished till July or August. That we have been enabled thus early to give our readers notion of the collection is in a great measure due to the assistance of M. Gustave Schlumberger, the Secretary-General. The remaining rooms will be noticed next week.

#### NOTES FROM PARIS.

AT last the whole length of the Fine-Art Courts is open to the public, who can now walk without interruption from the French Sculpture, opening out of the Salle d'Honneur, to the gallery allotted to the German Empire. The Russian was the last inaugurated, on the 1st inst.; the Spanish had been on the previous Wednesday, and the French

Sculpture a week before. It is to be regretted the works in these rooms are so crowded: a group or figure ought to be seen against a plain background; here, in most cases, one's attention is distracted by the background being a confused mass of white marble. This is not the case with the much-talked-of monument to General Lamoricière for Nantes Cathedral, which has a shed to itself. The style is Renaissance, and is the design of M. Boitte; the sculpture is by M. Dubois. Both architect and sculptor have worked well together, and the result is a very noble work; especially fine is the group of Charity, which was in the *Salon* of 1876. While on the subject of sculpture I must call attention to a small annex near the Austrian Gallery, containing a collection of the bronzes by Barye.

A week or two since I suggested that abundant materials for the sketch-book would be found in the Orientals and other picturesque types assembled here. I now find this cannot be done without permission. The distinguished artist of your contemporary, the *Graphic*, Mr. Sydney Hall, was, a few days since, sketching the rapacillions who form the orchestra of the Tunisian *café*, when a *sergent de ville* stepped up to him and said, "Etes-vous autorisé, monsieur, de dessiner ces musiciens?" "Non, monsieur." "Alors déchirez devant moi cette feuille-là." And Mr. Hall, who has exercised his art at coronations and royal weddings, whom the great Bismarck himself put in the best position at the proclamation of the Empire, and Moltke gave the front rank on the field of battle,—that is, he would have, if Mr. Hall had desired that post of honour,—had to tear up his sketch and retire abashed at the bidding of a French policeman.

Y.

#### EXCAVATIONS AT OLYMPIA.

To return to Prof. Adler's enumeration: No. 10 is the substructure of an altar with a western orientation, with an area before it, probably that of the Curete or of Hercules seen by Pausanias in the neighbourhood of the Sicyonian Treasury (v. 14, 9); it lies between the east end of the Exedra and the western Treasury. No. 11 is a terrace which, beginning at the Exedra, stretches to the last (eastern) Treasury, but on a lower level than the treasuries; upon it stood the sixteen Zanes: I mentioned this terrace and the Zanes in my last article. From the terrace the visitor mounted by steps to an upper terrace upon which (12-22) stood the eleven Treasuries. This agrees with the account of the historian (vi. 19, 1): "There is a flight of steps in the Altis, on the north (or rather east) of the Heraeum; but at the back of them stretches the Cronium; upon that stand the Treasuries." He mentions only ten; but eleven have been discovered. The cause is that the second (counting from the west) had been already removed before the time of Pausanias, and a brick edifice of two rooms substituted for it. If all the lower portions are so far preserved that plane can be made, the upper portions of the buildings will, it is hoped, be found in deeper strata. All face north and south, and each is reached by a separate flight of steps from the terrace of the Zanes. Nos. 1, 3, 4, 5—those of Sicyon, Carthage, Epidamnum, and Byzantium—are *odes in antis*; that of Sicyon still preserves its Doric facade. Nos. 8 and 11—those of Selinus and Gela—are each surrounded by a small peribolus. Two small roads intersect the whole avenue and lead up the hill—the one between Nos. 1 and 2, the other between Nos. 10 and 11. They lead (23, 24) to the sanctuaries of Aphrodite Urania and Iliithyia, about which our Traveller thus expresses himself (vi. 20, 2): "At the foot of the hill of Cronius, towards the north (?), is situated, between the Treasures and the hill, the sanctuary of Iliithyia, and there also is Sosipolis worshipped, a local Daemon of the Eleans"; and § 6, "Near here are the relics of the sanctuary of Aphrodite Urania." (25) Here on the north-east side of the Altis, near the Treasures, lies the Metroum, the discovery of which was mentioned in my last letter. (26) The Stadium,

according to Pausanias, immediately adjoined the last Treasury, that of Gela, which lay in the north-eastern corner of the Altis. The excavations would seem to show that it (the Stadium) extended from this point in a southerly direction, and that the circular portion of it lay in a cleft in the hill of Cronius on the north; so that the highest peak of the venerated hill of the god formed a gigantic background to the race-course. It is remarkable that the front of the octagonal structure of the Roman period, which I have called the Leonidæum, and which lies below on the banks of the Alpheus, stands at right angles to the axis of the Stadium.

I have now enumerated the twenty-six structures comprised in the northern of the three zones. I shall now go through the middle zone, and I begin from the west. The first object lies on the banks of the Cladeus outside the Altis. It is a Roman edifice of brick—probably a set of baths—of late date and small extent. (2) Fifty-four mètres further east stands the Byzantine church, of which I have already made frequent mention. A close investigation has now shown that not only the oblong substructure of beautiful square blocks of Porus stone, but also a large part of the brick superstructure date from Hellenic times. Prof. Adler infers from the position of the building outside the Altis, its orientation (exactly east and west), its size (it is exactly of the same dimensions as the *cella* of the Temple of Zeus), and its internal arrangement, that it must be regarded as the workshop of Pañidas. This building, in which also stood an altar dedicated to all the gods, must really have had a monumental character, since it was shown to strangers as a remarkable structure six hundred years later, in the days of Pausanias (Paus. v. 15, 1). Of the inscribed stones, with which the ground was paved, eleven belong to the Exedra of Herodes, whence it has been ascertained that twenty-one statues upon nineteen pedestals stood in that building, the smaller half of which represented the imperial family of the two Antonines, while the larger represented that of the munificent rhetorician. (3) Forty-seven mètres east of this runs the western wall of the Altis, with a gate that was quite easy to close, provided with three openings. Externally there was a portico supported by four columns, and probably there was a similar structure on the inside. This gate is not mentioned by Pausanias. On the outer side of the wall there extend towards the north long brick troughs of large dimensions, intended for horses and cattle to drink out of. (4) The Temple of Zeus. It stood upon a tolerably lofty elevation, which was like a terrace covered on the exterior with square blocks, and at certain points was ascended by flights of steps. Since the great blocks of the columns on the west front have with much toil been removed, numbers of small fragments of the pediment groups of Alcamenes, of the Metopes, and of lions' heads, have been discovered. (5) At a distance of 7½ mètres west of the Temple has been brought to light the substructure of an altar; also of the great altar (6) of ashes dedicated to Zeus, and standing north of the Temples which I have already mentioned the stone prothesis has been found to a length of 6½ mètres, surrounded by black remains of coal and ashes. (7) Upon the eastern side of the Temples a clearance has also been with great exertions effected, so that now the great altar before the front is entirely free. Here in the east was found among the débris the right arm of the Apollo of the Western Pediment. (8) The eastern wall of the Altis, 194 mètres distant from the western wall, with a beautiful conduit inside it; outside, at a considerable distance, (9) the Roman octagonal building, which I have already identified with the Leonidæum.

The third southern zone is as yet represented only by the south wall of the Altis. It is distinguished by a great processional gate, which seems to have been similar to the Propylea of Athens and Eleusis, and is perhaps to be identified with the main gate, the πορτικὴ εἰσόδος, which Pausanias mentions frequently (v. 15, 2 and 7).

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The architectonic result of the excavations consists then, up to the present time, of thirty-six structures and twenty aqueducts. To these must be added several hundred pedestals, of which about fifty are not removed from their sites, —truly a splendid result, and one surpassing the most sanguine expectations. The quantities of fragments (of buildings) of stone and painted clay, which are strewed all over the soil and cannot be localized, are not taken into account in this calculation.

To turn to the most important finds in the way of sculpture and epigraphy made in the last few weeks, I may mention that, in addition to the fifteen statues of the Exedra, two more have come to light—female figure and a colossal statue of an emperor, with a cuirass chased in relief. The latter stood in the eastern circular Temple; both are unfortunately headless. From the Treasures come several small fragments: a bronze head of a snake, with round eyes of amber, in primitive style, and a mighty bronze paw of a lion, hollow within, and containing several small pieces of gold leaf, bronze greaves of legs and arms, two great vessels pressed flat, a marble head of the Emperor Claudius, and, finally, a remarkable piece, a unique relic, found before the seventh Treasury. It is the colossal representation in marble of the astragalus of a beast. It rests on a marble pedestal; but it once supported a life-size statue of bronze, the remains of the feet of which still exist. On the Terrace of the Zanes, which is 3:30 mètres broad, stand still *in situ* six pedestals; hither, also, has been hurled a horse's hoof from the Temple of Zeus; several terra-cottas and slave houses have also come to light there. The Prytaneum has yielded, embedded in diverse strata or later walls, several objects: a marble pedestal which, as the inscription tells, once supported the statue which the Athenians erected in honour of Flavius Philostratus, the celebrated rhetorician and sophist, with the approbation of the Olympic Council; further, the upper portion of the body of the infant Bacchus, unfortunately armless and headless, and otherwise injured; a pedestal, with an inscription, bearing the name of the renowned artist Glaucias of Ægina, who lived at the time of the Persian wars, and, besides other statues of victors, executed the chariot and statue of the Syracusean monarch Gelon; and, lastly, a finely-chiselled bronze handle of a pan, in the shape of a youthful undraped figure, from the banqueting hall. North of the Prytaneum came to light two Corinthian capitals, 0:68 mètre in height, and the interesting inscription of Publius Cornelius Ariston. Out of the Byzantine eastern wall was dug a great pedestal, of which the inscription leads one to conjecture that it supported the statues of Mummius and of the ten senators who were appointed after the destruction of Corinth to regulate the affairs of Greece. In the Byzantine western wall were found the inscription of the Pythian victor Lycomedes, and, near the wall, the middle portion of a terra-cotta sphinx, painted in archaic style, which seems to have served as the *acroterium*. Finally, from the neighbourhood of the Temple of Zeus has been extracted a life-size male marble figure, which, however, does not belong to the pediment groups. It is obvious, therefore, that not our knowledge of Greek architecture only, but also our acquaintance with the other branches of archaeology have been increased by the discoveries.

JULIUS SCHUBRING.

#### SALES.

MESSRS. CHRISTIE, MANSON & WOODS sold, for pounds, on the 1st inst., the following pictures from the Novar Collection: N. Berchem, A Sunny Landscape, with Muleteers and Animals, 225. J. Both, A View of the Tiber and surrounding Country, 273. F. Boucher, The Mask, 115. A. Carracci, The Toilet of Venus, 189. Claude, A Lake Scene, 315; Philip Baptizing the Eunuch, 840; A Grand Seaport, 3,150. A Cuyp, Three Children, supposed to be the Artist's, 525; A Landscape, with Farm Buildings, 204; A Sunny Landscape, 451. C. Dolce, Mater Dolorosa,

105. Sasso Ferrato, The Madonna, with hands clasped in Prayer, 115; The Madonna and Child, 100; The Madonna in Prayer, 105; The Holy Family, with St. Elizabeth and St. John with the Lamb, 210. Greuze, Head of a Boy in a large Black Hat, 126; Head of a Girl, 210; The Artist's Daughter holding a Letter, 110. Guido, Cleopatra, 168; St. Sebastian, 157; Europa, 220. M. Hobbeima, A Richly Wooded River Scene, 2,205; A Woody Landscape, 735. N. Maes, An Interior, 472. Murillo, The Descent from the Cross, 110; The Miraculous Visitation of St. Ursula to St. Catherine of Sienna, 115; The Miracle of the Loaves and Fishes, 315; A Group of Spanish Beggars, 273; The Native Village of the Artist in the Andalusian Mountains, 120; St. Anthony Caressing the Infant Saviour, 2,362. Perugino, St. Francis in Ecstasy, 273. G. Poussin, A Classical Landscape, 115. A. Pynacker, A Rocky Coast Scene, 472. Raphael, A Dance of Cupids, 120. Rembrandt, Portrait of the Artist, 126. Salvator Rosa, Portrait of Massaniello, 105. Rubens, The Meeting of Jacob and Esau, 325; Christ, with Martha and Mary, 294; Portrait of a Lady in a Black Dress, 1,102; Portrait of Thomas Parr (Old Parr), 189; St. Sebastian, 115; The Holy Family, with St. Anne, 183. J. Ruysdael, A Grand Sea Piece, 1,470; A Sea View, 1,470; A Grand Waterfall, 194. A. del Sarto, La Carita, 346; Pieta, the Madonna and Two Angels mourning over the Body of Christ, 1,785. Jan Steen, The Effects of Intemperance, 1,312; After Dinner, 241; A Party of Peasants and other Figures assembled in front of a Cottage, 199. G. Terburg, The Glass of Lemonade, 1,942. J. B. Tiepolo, The Martyrdom of St. Agnes, 105. Tintoretto, The Descent from the Cross, 120. Titian, The Adoration of the Magi, 199; The Repose of the Holy Family, 367. Van Dyck, Daedalus and Icarus, 420. A. Van de Velde, A Landscape, 530. W. Van de Velde, A Storm and Shipwreck, 162; A Sea View, with Vessels, 136. P. Veronese, Venus seated on a Couch, 714; Mars, Venus, and Cupid, 105; St. Helena, The Vision of the Invention of the Cross, 3,465. L. Da Vinci, Flora, 640. Watteau, A Fête Champêtre, 157; A Fête Champêtre, 315; Le Printemps, 631; Les Deux Marquises, 2,625. P. Wouvermans, A Halt of Cavaliers and Ladies at a Farrier's Shop, 315. Raphael, La Vierge à la Legende, or 'La Vierge de Novar,' 150. Total of the sale, 44,422L 17s. 6d. Raphael's Madonna dei Candelabri was bought in at the price of 19,500L.

On Monday, the 27th ult., some rare and choice etchings and engravings, collected by the late Alderman Forder, were sold, for pounds, at Winchester: Rembrandt, Joseph's Dream, 18; Omval, 23; Rembrandt leaning on a Sill, 14. Dürer, St. Hubert, 22; 'Melencolia,' a fine impression, 35; The Great Horse, 6; The Virgin with the Batterfly, 16; The Virgin, with a crown of Stars, 10. Van Leyden, The Repose in Egypt, 26; Virgil Suspended, 14; St. Paul going to Damascus, 24. R. Morghen, Aurora (after Guido), 11; M. Schoengauer, St. Michael, 19; A Virgin and Child, 31; Christ in the Manger, 36. M. Antonio, St. Cecilia, 18; Dido, 27. Clint, Mrs. Siddons as Queen Catherine (after Harlowe), 14. Longhi, The Marriage of the Virgin, after Raphael, 18. F. Müller, La Madonne di San Sisto, after Raphael, a superb impression, 64. Toschi, Christ bearing His Cross (first state), after Raphael, 37; The Descent from the Cross, after W. Di Folktari, 15. Mandel, The Little Gardeners, after Magnus, 15. R. Morghen, Raphael's 'Transfiguration,' 25. Desnoyers, La Vierge de la Maison d'Abbé, and La Vierge au Voile, after Raphael, 15 and 18 respectively. Schiavoni, The Assumption of the Virgin, after Titian, 30. A proof of Lefèvre's engraving of the Immaculate Conception, by Murillo, now in the Louvre, brought 27.

#### Fine-Art Gossip.

THE R.A.s and A.R.A.s will meet on the evening of the 19th inst., in order to elect an

Academician in place of Sir G. G. Scott; and two Associates of the Royal Academy, in lieu of Messrs. Orchardson and Norman Shaw, promoted to be R.A.s.

FORTY of Mr. Ruskin's own drawings and sketches will shortly be on exhibition at the Fine Art Society's Gallery in New Bond Street.

THE Flaxman Gallery, University College, Gower Street, is now open till the end of August on Saturdays from ten till four o'clock.

MR. SPARKES, of the South Kensington School of Art, is engaged upon a Life of Flaxman.

THE public will have heard with satisfaction that the Government has declined to fill with stained glass the windows of the Chapter-house at Westminster. It was only to be expected when such specimens of art-manufacture are contemplated as the Cowper, Ashantee, and "Captain" windows in the Abbey.

MR. WOOLNER's colossal bronze statue of Capt. Cook will, about the end of next week, be placed for a time in front of the Atheneum Club. We described this work at length some time since, while it existed in the clay model only, and hope soon to have an opportunity of examining the finished statue, which is destined for a noble site in New Zealand, and will there fitly commemorate the great voyager and discoverer.

THE Earl of Hardwicke has accepted the presidency of the British Archaeological Association for the forthcoming Congress at Wisbech during the week commencing on the 19th of August.

It may be noted in regard to the last purchase for the National Gallery, that a picture, styled 'The Cross Discovered to St. Helena in a Vision,' and ascribed to P. Veronese, was sold in 1815, with paintings belonging to Mr. W. Comyns, for 102L 15s. 4d. Is this the example acquired from the Novar Collection, which does not appear to have been, as it has been stated it was, in the collection of the late Marquis of Hertford? At any rate, we have a most desirable addition to the Gallery. The figure is in profile, whole-length, and the grand *abandon* of the pose is very striking. There is no positive colour in the picture, the drapery consisting chiefly of broken undertones of yellow and red. This masterpiece will be hung as soon as space can be made for it in the Gallery.

A BILL has been printed of unusual public interest. It is styled "Monuments (Metropolis) No. 2 Bill," and is designed to confer powers on the Metropolitan Board of Works with respect to Cleopatra's Needle and other monuments. Stating that the obelisk has been erected on the Northern Embankment, the bill provides that the Board shall maintain and preserve it, and "erect in connexion therewith any statues or other works of art." It is to be hoped that this clause does not mean what it says, for a more deplorable thing than an attempt to carry it into effect would be hard to think of. Other monuments on the Embankments may be desirable, but not in connexion with the Egyptian relic. The bill provides that the Board may accept gifts or bequests, or moneys for the purchase of any monument, and erect or permit the erection of such works on the Embankments, Northern or Southern, or at Chelsea. Persons injuring or defacing such monuments, writing, cutting, printing, drawing, or marking any word or character, or any representation of any object on the monuments in charge of the Board, shall forfeit not more than five pounds.

THE opponents of the Thirlmere Water Scheme designed to supply Manchester in a very profitable manner are to be congratulated on the fact that, for a year at least, the beautiful lake is safe from engineers, and has no chance of being "improved" *secundum artem*. The House of Lords' Committee has decided that the standing orders had not been complied with, and that they ought not to be dispensed with.

A SERIES of three lectures will be given to ladies in the British Museum on the history of Greek sculpture, as illustrated by the monuments

in the Museum. The lecturer will be Dr. C. Waldstein, Ph.D., who has been engaged by the Committee for the King's College lectures to ladies. The lectures will be delivered on Thursdays, June 13th, 20th, and 27th, at half-past three.

THE late Earl Russell figured very conspicuously in the once famous "H. B." Caricatures, which were in course of issue when his lordship was in the zenith of his fame. In the last of these satires, the 917th, "New Illustration from Hudibras," Earl Russell is represented in the character of Hudibras, his attendant squire, Ralph, being Dr. Cumming. The knight and squire are described as "setting out on a famous crusade against mummeries," the period of the "crusade" referring to the publication of the celebrated "Durham letter."

THE purchase for the National Gallery of the picture by P. Veronese, at the sale of the so-called Novar Collection, was desirable, although 3,300 guineas was certainly a very high price, so high that it may be regarded as extreme. The nation is to be congratulated on the fact that frequent efforts failed to induce Mr. Burton to buy either of the Raphaels offered on this occasion. It was not likely that so sound a judge would feel sympathy with the public factitious excitement, especially as the pretty "Garvagh Raphael" is a capital example of the class of pictures represented by the "Madonna dei Candelabri." We report in another column the sums fetched by the leading pictures of this very unequal collection, which really comprised a number of interesting works, besides those on which the attention of the outside public had been fixed by the dealers.

THE estimated value of the works of art contributed to the International Exhibition by England is 350,000. The charge for insurance has been about 4,200L.

The following new publications connected with the Fine Arts are announced at Paris:—*'Les Chefs-d'Œuvre d'Art à l'Exposition Universelle de 1878,'* edited by M. Émile Bergerat; *'L'Atelier d'Ingres, Souvenirs,'* by M. Amaury-Duval; *'L'Esthétique,'* by M. E. Véron, the editor of *L'Art*; and the ninth part of the *Dictionnaire Raisonné d'Architecture*, by M. Ernest Bosc.

THE Musée at Antwerp has recently acquired a portrait by Rubens of fine quality, half-length, and formerly in the Van Sassegem Gallery at Ghent, where it was etched by Spruyt. The same Musée has likewise obtained another portrait by Rubens, also etched by Spruyt; this represents a woman. Both portraits are described in Smith's Catalogue, with the numbers 889 and 890 respectively; the latter was formerly in the Fraula Collection, 1781, from which it was sold to M. Van Sassegem, and, in 1851, to Comte de Cornelissen, and in 1857, with the other, sold for 11,100 francs; after this it was in the gallery of M. Wilson. The woman is represented standing; the head is in three-quarters view to our left; the dress is black, the bodice embroidered with gold; the neck is enclosed by a large ruff; the bonnet is enriched with stones; a large gold chain is prominent, and terminates in a *cassette* held by the right hand; on the hand are rings and bracelets. The left hand is placed on a table. The portrait of the man shows him to be about forty years of age, of a fair complexion, with a light-coloured beard, in nearly full view, and dressed wholly in black; the doublet is of quilted satin; a hat is in the left hand; the right hand rests on the hip; the large ruff conspicuously shows alterations made by the painter. The background is a red drapery.

An exhibition of pictures of military subjects, excluded from the *Salon* and *Exposition Universelle* by the Administration, has been opened by MM. Goupil, 9, Rue Chaptal. The artists are MM. Berne-Bellecour, Detaillé, Dupray, De Neuville, and Protat.

The *Salon* contains 2,230 pictures, 1,657 drawings, 645 sculptures, 40 medals, 56 architectural subjects, 231 gravures, 21 lithographs.

A VOLUME of "Warrington Church Notes," by

Mr. Beaumont of that town, has just been published. It contains an account of the parish church, dedicated to St. Elfin, and of the other churches in the parish, with notes of the rectors and the minor clergy. It is, however, issued without any table of contents or index, which in these days is a great omission. Mr. P. Pearse, of Warrington, is the publisher.

A STATUE, ascribed to Glycon, is now being exhibited at 22, Wigmore Street, by Chevalier Norchi; it represents Hercules, and is life-size.

AT the annual general meeting of the Cambridge Antiquarian Society on May 27th, Prof. C. C. Babington was re-elected President; Mr. Fawcett, Treasurer; and Mr. Lewis, Secretary for the next year.

THE Castle at Nottingham, which is being converted into a Fine-Art Gallery and Museum, to be opened by the Prince and Princess of Wales on the 1st of July, is already in a forward state. The grounds have been much improved, and are being laid out in good taste, and the lofty character of the rooms, with the splendid light, will make the exhibition of pictures most effective. Already many of the special collections have arrived, and, with the number of workmen now employed, the building cannot fail to be ready in time. It aims to be the finest art gallery and museum in the midland counties.

## MUSIC

### M. MASSÉ'S "PAUL ET VIRGINIE."

THE only great success that any new opera attained at the defunct Lyrique Theatre in Paris was achieved by M. Victor Massé on the 15th of November, 1876, with the setting of the pathetic tale by Bernardin de Saint-Pierre, entitled "Paul et Virginie." In the *Athenæum* of November 25th, No. 2561, a notice of this charming work appeared; the career of the composer was traced, and reference was made to the treatment of the same story by Rodolphe Kreutzer in 1791, and by Lesueur in 1794. The first Italian adaptation of M. Victor Massé's idyll—for such it is—"Paolo e Virginia," was represented at Covent Garden Theatre on the 1st inst., with the advantage of beautiful scenery, picturesque costumes, and a fairly efficient *ensemble*, under the able direction of Signor Bevignani. Signor Tagliafico, the stage-manager, who had seen his friend Massé's opera in Paris, arranged the stage business cleverly. Strange to say, despite the universal popularity of the plot, so affectingly developed by Saint-Pierre, the vast audience of last Saturday received "Paolo e Virginia" with unmistakable coldness and indifference, and still more curious was it to listen to the adverse opinions expressed upon the music in the *foyer* and in the corridors. This frigid reception of what is really a very masterly score, replete with melodious themes and with ingenious instrumentation, could be partially accounted for by the fact that, as probably few of the amateurs present had heard the opera in Paris, where there was a far superior cast, the majority could not appreciate many of the numbers, inasmuch as the singing was so very indifferent; thus the two mothers, Madame de Latour (of Virginie) and Marguerite (of Paul), and the brutal planter, M. de Saint-Croix, were remarkably well enacted in Paris; here the three representatives were most indifferent. Then there was a contrariety—unavoidable, of course—for M. Maurel, to whom was allotted the part of Dominique (M. Bouhy in Paris), was so hoarse that he had to omit the two characteristic airs, "N'envoyez pas le jeune maître" and "L'oiseau s'en vole." Again, there was no one equal to Mlle. Parent to sing the "Chanson du Negrillon," "Ah, pauvre nègre!" And it would have been indeed difficult to find an adequate substitute for the Russian mezzo-soprano, Madame Engally, who at the Lyrique created such a sensation by her acting and singing of Méala, the ill-treated mulatto slave. Madame Scalchi did her best, but physi-

cally and artistically she did not realize the passion and power of the part. Coming to the title character, it was highly advantageous to have secured M. Capoul as Paul, for the French tenor created it in Paris, and this character is universally acknowledged to be, both vocally and dramatically, his finest assumption. He was, perhaps, hampered by the Italian words, which often affected the accent of the music, but he was impassioned in the highest degree in the two duets with Virginie, and most powerful in the scene with the mother Marguerite, in which she avows to him "Ta naissance fait ton malheur"; admirable in the reading of the letter from Virginie; forcible during the vision in which Paul sees her in the *salon* in Paris at the harp, singing the refrain of her declaration in the Isle of France, "Je jure de n'être qu'à toi"; and despairing at the shipwreck of the Saint Gérard, and, at the same time, of his happiness on earth. M. Victor Massé had counted at one time on having Madame Adelina Patti for Virginie; subsequently it was Mlle. Chapuy (married and now retired from the stage) who, it was hoped, would have played the heroine of the Mauritus. Next there was a possibility that Madame Nilsson would have accepted the part; finally it fell to the lot of a *débutante* of seventeen years of age, a Mlle. Cécile Ritter (sister of the pianist of that name). Her success at the Lyrique was due not so much to her vocal powers as to the sympathetic quality of her organ, her girlish and interesting appearance, and her natural and unaffected acting. Mlle. Albani had, of course, the right to take her own view of Virginie, but hers is certainly not the conception of Bernardin de Saint-Pierre, so poetically dramatized by MM. Jules Barbier and Michel Carré in one of the most poetic librettos they have ever written. The acting of Mlle. Albani was not sufficiently subdued for the calm character of Virginie, and by the redundancy of her action she exaggerated its attributes; the bad habit of extending and raising the arms horizontally and perpendicularly has become chronic with the Canadian *prima donna*, but it is too singular and awkward to be regarded as graceful. Her most unexceptionable vocalization was in the pathetic appeal to Sainte-Croix to pardon Méala, "Pardonnez-lui." In forcing her voice the *tremolo* prevailed in the romance "Nous marchions cette nuit," and in the grand *scena*, "Bruit lointain," with its exquisite orchestral undercurrent, Mlle. Albani revelled in a series of roulades for which the composer is not responsible, and which were certainly out of place, and were by no means executed with precision, the trills especially. There were some excisions of the scores not altogether justifiable: the duet between Sainte-Croix and Paul was shortened, the *berceuse* of Méala, "Dans le bois à ma voix," was omitted, and of the *entr'acte*, preceding the second act, the *andante* only was retained; this movement, descriptive of the forest through which Paul and Virginie pass after the interview with the planter, and the overture, in which the ocean is depicted by the composer, are very well scored, a praise which can be extended to the accompaniments generally. "Paolo e Virginia" ought to be popular; if it should not prove to be so, its failure must be ascribed to a prejudice existing against the French school of composition, and to the fact that M. Massé has not tried to present a domestic drama in the form of a grand opera, and, above all, to the absence of a sympathetic soprano, who can impart charm to the music, and has the creative faculty to individualize the character of Virginia. Little use has been made of the chorus, there are no broad and massive concerted pieces; the composer has confined his ambition to touching the heart by a *chant d'amour* under happy conditions and during the tempestuous period of humanity; maternal affection and the passion of lovers are contrasted with the miseries and cruelties of slavery; no historical picture is aimed at; the simplicity, charm, and pathos of Bernardin de Saint-Pierre have been the themes of the composer, and it is not his fault, but that of the executants, if the tears which have

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been shed over the tale were not seen to flow when the Italian adaptation was heard, and M. Capoul alone was keenly sensitive to the imaginings of the author and composer.

## HER MAJESTY'S THEATRE.

'RIGOLETTO' has the reputation of being the masterpiece of Signor Verdi. Perhaps this opinion is based on the fact that his librettist has turned to account M. Victor Hugo's work 'Le Roi's Amuse,' and has presented the incidents in the most horrible manner as an operatic story, more revolting, perhaps, than the 'Traviata.' Despite the repulsive incidents, sopranos, contraltos, tenors, and baritones are always anxious to appear in the principal parts, if only to coalesce in the laughing and crying quartet, which, whether heard on the stage or in the concert-room, invariably produces a powerful effect. Then for a *prima donna* there is the "Caro nome"; for a tenor the "La donna è mobile"; for a contralto the quatuor will suffice; and for a baritone the chances both of fine acting and singing. Although full credit should be given to Signor Galassi for energy and for animated action, his vocal powers are not refined enough for the music of the part, and, despite the splendid voice of Signor Fancelli, the recollection of Mario's Duke cannot be effaced. It is impossible to conceive how, out of materials so slight, Madame Trebelli contrives to give such prominence to the character of the sister of the Bravo Sparafucile. In her hands the picture is perfect, and the singing is beyond all praise. With Gilda the fame of poor Madame Bosio is associated, and, since the assumption by the gifted Sardinian artist, there has been no representative of Rigoletto's child equal, dramatically and vocally, to Madame Gerster-Gardini. It is no wonder that the Venetians crowded the theatre night after night to listen to the Hungarian *prima donna* when she enacted Gilda. Her performance is complete from first to last. In the two duets with the Duke and Rigoletto and in the scene in the first act, in the duet between father and daughter in the second act, and in the final despair of the last act, with the resolve to sacrifice her life to save that of her unworthy lover, the ill-starred girl of Mantua is alone thought of, the individuality of the part is consistently sustained, and the personality of the artist disappears. Excess and exaggeration are avoided by Madame Gerster, as they were by Madame Bosio; emotional expression is not necessarily displayed by violent action, and it is her self-contained delineation which constitutes the charm and excites sympathy, whilst her finished vocalization is provocative of admiration.

It will be time enough to refer to the revival of Meyerbeer's 'Robert le Diable' when the part of Alice is restored to Mdlle. Salla, and the character of Bertramo to Signor Foli. The inadequacy of the present cast, except as regards Mdlle. Valleria, Signori Fancelli and Rinaldini, has been too palpable. The pantomime and the dancing of Mdlle. Cavalazzi, who was the Abbess, in the scene of the resuscitation of the nuns, were equally commendable.

## CONCERTS.

THE number of evening concerts, Matinées, and recitals has been greater than at any former season; there is an overabundance of pianists, but, fortunately, a scarcity of violinists. A glance at the programmes shows that these artists work in the same groove, for few or no attempts are made to introduce novelties or to revive even old standard works. To keep pace with the various schemes and to find space for notices of them is an impossible undertaking. Reference can only be made to salient points bearing on art, and mention of the names of *bénéficiaires* must suffice. To begin with the New Philharmonic Concerts, there was a performance, for the first time, at the third concert, on the 1st inst., in St. James's Hall, of an Overture to an

opera called 'The Renegade,' composed by Baron Bódó d'Orczy, formerly intendant of the Opera-house at Pesth, where, it is stated, he displayed his partiality for the Wagner *répertoire*. This partiality has evidently influenced his style in the Prelude, which shadows forth the prominent themes of the libretto based on Hungarian history during the protectorate of the Ottoman Empire about the year 1540. The Renegade is the Christian Barnabas, who turns Turk, and, of course, use is made of the pet "Leitmotif" by the Baron. His work is mainly imitative, but it is clever, and, its reception and the recalls of the composer proved that it found favour with the audience, which clearly comprised a number of the believers in the Music of the Future, for there was an excerpt from the 'Nibelungen' played,—the orchestral picture from the 'Siegfried,' in which the hero, at a congress of birds, is prompted to fight Fafner, transformed into a dragon, who is a *basso profondo*. The Overture 'Der Prinz von Homburg,' by Sir Julius Benedict, was included in the selection; at this concert Señor Sarasate was the violinist, and Madame Patey the vocalist, and Mr. Ganz and Dr. Wylde were the conductors.

Continuing the system of increasing the *répertoire* of the old masters by the introduction of works by living composers, Mr. Hallé at his so-called fifth recital, which has now become a classical chamber concert, produced on the 31st ult. a Pianoforte and String Quartet in D minor, Op. 35, and a Piano and String Quartet in C minor, Op. 60, by Herr Brahms, the executants being, as usual, Madame Norman-Néruda, Herren Halle, L. Ries, Straus, and Franz Néruda.

M. Kuhe, the pianist, and founder and director of the Brighton Musical Festival, had a morning concert at the Covent Garden Floral Hall on the 3rd inst., his programme being mainly composed from the Italian opera *répertoire*, the chief exponents of which were Madame Adelina Patti, Mdlle. Albani, Signori Nicolini, Ciampi, Cotogni, MM. Capoul and Maurel, with Señor Sarasate (violin), Mr. Pittman (harmonium), and Mr. Kuhe (pianoforte), who played from Liszt's 'Rhapsode Hongroise,' and who also officiated as conductor, having for colleagues Mr. Ganz, Signori Bevignani and Vianesi, and Sir Julius Benedict.

At the Alexandra Palace, on the 3rd inst., a "grand Mozart festival" was announced, but the selections from the works of the great composer, whether vocal or instrumental, were confined to the first part of the programme, the second section of the scheme, from its very miscellaneous character, contrasting strangely with the Mozartian excerpts. Miss José Sherrington and Madame A. Sterling, Mr. Sims Reeves and Mr. Thurlay Beale, were the solo singers. There was a full choir, and the ordinary orchestra was reinforced with the band of the Grenadier Guards, directed by Mr. Dan Godfrey, Mr. F. Parker being the general conductor. The successes of the concert were the 'Bay of Biscay,' sung by Mr. Sims Reeves, the 'Lost Chord,' by Madame A. Sterling, and the 'Shadow Song' (Meyerbeer), by Miss José Sherrington.

At the Crystal Palace, on the 1st inst., the Leslie Choir Concert took place.

Amongst the miscellaneous concerts were the morning concert of Miss Alice Fairman, the contralto, on the 30th ult., at the house of Major Wallace Carpenter, the singers being Miss José Sherrington, Miss Purdy, Miss Mulholland, Messrs. Shakespeare, Maybrick, Signori Federici and Uri, Mdlle. De Bono (violin), Miss Clinton Fynes (piano), and Messrs. Ganz and Parker conductors; the morning concert of Miss Edith Jerningham, the pianist at the Steinway Hall on the same day, aided by Herr Ludwig (violin), Herr Daubert (pianocello), Herr Henschel (vocalist), and Mr. Ganz (conductor); the evening concert, also on the 30th ult., of Madame Odoardo Barri, soprano, assisted by Miss Percy (the contralto), Miss Reina Howard, Madame Liebhart, Madame A. Sterling, Signori Uri, Barri, Messrs. W. Clifford, Maybrick, and E. Holland (vocalists), Herr Van Biene

(violoncello), Miss J. St. Claire and Signor Tito Mattei (piano), Signor Erba (violin), with Signori Branca and Mora, Messrs. Ganz and C. Davieson (conductors); the morning concert of Madame Puzzi, in St. George's Hall, on the 31st ult., in which that lady had the valuable aid of Mdlle. Marimon, Miss Cummings, Madame Trebelli, Madame Robiati, Signori Campanini, Rota, and Foli, from Her Majesty's Theatre, besides Miss Purdy (the contralto), Madame E. Armstrong, Messrs. T. Cobham, Habgood, Maybrick, Signori Bonetti and Zoboli, Signor Erba (violin), Signori Pirani and Tito Mattei (pianists), with Signori Bisaccia, Branca, Pinsius, Messrs. Parker and Ganz (conductors); M. Breitner's pianoforte recital, on the same day, at the Steinway Hall, with the co-operation of M. Paul Viardot (violin) and Mdlle. Macca-Rowa (vocalist); the Matinée of Mr. Marshall Hall Bell, the pianist, assisted by Mr. Henry Holmes (violin), Signor Pezze (violoncello), Miss A. Butterworth (vocalist), on the 3rd inst., at the house of Mrs. Gwynne-Holford, in Grosvenor Square; the evening concert of Mdlle. Ida Henry, the pianist, at the Royal Academy of Music, on the same day, aided by Herren Straus, Heimendahl, Daubert, and Mr. J. B. Zerbini (string instrumentalists), with Madame S. Löwe and Mdlle. Gaetano (vocalists); the concertina and pianoforte Matinée of Mr. and Mrs. R. Blagrove, at the Steinway Hall, also on the 3rd inst., with the assistance of the Misses C. Layton and H. D'Alton, Messrs. Shakespeare and Seymour Smith; the afternoon concert of the Dutch violinist, Heer Holländer, at the house, in Westbourne Street, of Mr. and Mrs. Levy, on the 3rd inst., the assisting artists being Mdlles. Friedländer and Redeker, Mrs. Levy, M. Galbraith, and Herr Henschel (singers), and Herr Stoeger (pianist), M. Lassere (violoncello), with Dr. Neitzel, M. Marlois, and Signor Visetti (conductors), Heer Holländer introducing some of his vocal and instrumental compositions; the Matinée Musicale of Mrs. Beesley, the pianist, at Mr. A. Levy's house, Westbourne Street, on the 4th inst., with Mrs. Arthur Levy and Mr. Bernard Lane, vocalists, and Mr. Parker, accompanist; the morning concert, in St. James's Hall, on the 4th inst., of Dr. Otto Neitzel, the pianist, with Herr Röver and Señor Sarasate (violinist), Herr Heimendahl (viola), Herr Franz Néruda (violoncello), and Fräulein Fides Keller (vocalist); the pianoforte recital, at the Royal Academy of Music concert-room, on the 5th inst., of Miss Maddeleena Cronin, with Miss C. Armstrong and Mrs. Mudie Bolingbroke, vocalists.

## Musical Gossipy.

THERE will be a keen competition this afternoon (Saturday) to attract amateurs: at the Royal Albert Hall there will be the Italian Opera concert, at which the leading artists of Her Majesty's Theatre, including Madame Gerster, Mdlle. Marimon, Madame Trebelli, and Mdlle. Tremelli, will sing; at the St. James's Hall there will be the morning performance of the 'Messiah,' in aid of the Royal Society of Musicians, with Madame Lemmens, Miss Thursby, Madame Patey, &c., in the solos; at the Crystal Palace will take place the concert of Herr Max Bruch, at which some of his compositions will be introduced, the list of singers including the names of Mdlles. Friedländer and Redeker, Mr. Shakespeare and Herr Henschel, with Señor Sarasate (violin), Dr. Otto Neitzel (piano), &c.

THE departure of two such artists from London, after their short engagement with Prof. Ella, as Madame Montigny-Rémaury, the pianist from Paris, and M. Marsick, the Belgian violinist, cannot be passed over without a reference to the skill both of them displayed at the fourth Matinée in St. James's Hall of the Musical Union, on the 4th inst.. The Parisian pianist selected for her solos a 'Pastorale Variée' in B flat, a posthumous MS. by Mozart, recently published in Paris, the 'Papillons Noirs,' in B flat minor, by Schumann; and the 'Promenade d'un Solitaire,' in G minor,

by M. Stephen Heller, of Paris, three fanciful pieces. M. Marsick played for his second time his charming 'Rêverie' (MS.) In Mendelssohn's early String Quintet, in A, M. Marsick distinguished himself in the fugual *scherzo*, and was admirably assisted in the accompaniments by MM. Wiener, Holländer, Hann, and Lasserre. Madame Rémaury had the pianoforte part in Schumann's Quintet in E flat, Op. 44, in which her precision and her observance of light and shade won the recognition of the connoisseurs. Beethoven's String Quartet in A, No. 5, Op. 18, completed a highly-interesting programme. Dr. Von Bülow will be the pianist at the Matinée on the 18th inst., and Signor Papini will be the leading violinist.

THERE will be a ballad and military concert at the Crystal Palace on Whit-Monday. Operas in English have been given this week under the direction of Mr. Manns: on Tuesday 'Faust' was performed, with Madame Blanche Cole as Margherita; on Thursday the 'Marriage of Figaro,' with Madame Rose Hersee, Madame Blanche Cole, Miss Clelland, Miss Everard, Messrs. Ludwig, R. Temple, Marler, F. Clifton, &c.

MR. HENRY LESLIE'S next choir concert will be on the 13th inst. The seventh concert of the Philharmonic Society will take place next Wednesday evening, June 12th, when M. Wieniawski will be the violinist.

THE Worcester Musical Festival of the Three Choirs will be celebrated on the 10th, 11th, 12th, and 13th of September next, the Cathedral organist, Mr. Done, being the conductor. The new works will be the oratorio 'Hezekiah,' by Dr. Armes, of Durham Cathedral; an Anthem, by Dr. Stainer, of St. Paul's Cathedral; and a 'Magnificat' and 'Nunc Dimittis,' by Sir F. Ouseley, the Oxford University Professor of Music. M. Sington will be the solo violinist, and Miss Done the pianist; the singers named are Mdlle. Albani, Miss Anna Williams, Miss M. Davies, Miss B. Griffiths, and Madame Patey, Messrs. E. Lloyd, Guy, Wadmore, and Signor Foli; the organist will be Mr. C. H. Lloyd, Mus. Bac., of Gloucester Cathedral; the accompanist for piano and organ will be Mr. Colborne, of Hereford Cathedral; the Rev. T. L. Wheeler is the honorary secretary, and the Bishop of Worcester will preach the sermon. The leading sacred works will be Handel's 'Messiah,' 'Elijah,' the 'Hymn of Praise,' the psalm, 'Hear my Prayer' (Mendelssohn), the first part of Haydn's 'Creation,' Handel's 'Dettingen Te Deum,' and Purcell's 'Jubilate in D'; Bach's Cantata, 'Blessing and Glory,' and Mozart's 'Requiem,' &c. Two miscellaneous concerts in the College Hall will take place on the 11th and 12th inst., an evening sacred concert on the 10th, and three morning concerts on the 11th, 12th, and 13th of September, in the Cathedral. The festival will be inaugurated and terminated by grand choral services, the first on the Tuesday morning, and the last on the Friday evening. These services take the place of the balls of the olden time.

## DRAMA

### THE WEEK.

NEW ROYALTY.—'Scandal,' a New Comedy Drama, in Two Acts and Three Scenes. Adapted from the French by Arthur Matthiason.

'SCANDAL' is a tolerably close translation of one of the thinnest comedies of Théodore Barrière. Originally produced at the Vaudeville in November, 1875, 'Les Scandales d'Hier' obtained a moderate amount of success, being played in all seventy-six times. What militated in Paris against a more lasting triumph was the fact that the society presented is imaginary, and that condemnation so wholesale as is incurred by the heroine could never be passed by the world upon the strength of information so vague and untrustworthy as is supplied. This difficulty is, of course, enhanced when, in the translation, the scene is

transferred from Paris to London, when we find an English gentleman making in public proposals of marriage, and a second regarding a duel as the natural outcome of a slight put upon his wife.

The story of 'Les Scandales d'Hier' is a French reading of the principal incident in 'Much Ado About Nothing.' Taking a moonlight walk in the garden, Maxime de Villedieu sees a man, in whom he recognizes the Baron de Strade, escaping by means of a tree from the window of Mdlle. Letellier—a species of companion, reader, and friend to the Marquise de Lipari. Mdlle. Letellier herself then appears at the window and closes it upon the fugitive. What stronger proof of a *liaison* could be imagined? When, accordingly, Maxime tells to the Vicomtesse de Maillan what he has seen, he places in her hands a formidable weapon to use against a rival, for as such she regards Mdlle. Letellier, now married to Albert de la Fresnoye, whose mistress the Vicomtesse had formerly been. Society rings, accordingly, with the scandal the Vicomtesse is at the trouble to circulate in all quarters, and when the young wife makes her first appearance she is the object of a public manifestation of contempt. A careful investigation of all the circumstances that took place upon the night in question brings at last the required explanation, which is to the effect that the Marquise, and not the companion, was the recipient of the visit.

Little has been done in fitting this piece to the English stage beyond changing the names of the characters, and replacing with lords, baronets, and honourables the *comtes* and *vicomtes* of the original. The spectator, accordingly, has to accept with as much faith as he can a series of situations which, without being absolutely inconceivable, are at least outside the range of his experience. That the public is prepared to do this proves less that it fails to see the want of *vraisemblance* thus imparted, than that it is so used to the shifts of adapters that it has ceased greatly to disturb itself concerning them. When, as in the present case, the entire plot of a French play turns upon the complications between married women and their lovers, the only course to be taken by an adapter is to leave the scene and characters in France. It may be true that our own morals are not superior to those of other nations. It is at least indisputable that the *cavaliere servente* has not yet taken his place as an English institution, and that an English gentleman will hesitate to tell his comrade that a lady of position whose name is in question between them is his mistress.

'Scandal' is carefully acted. Miss Fowler as the heroine shows that she has command of pathos in addition to other gifts. Mrs. Bernard Beere looks graceful and acts with repose as a lady of fashion, and Miss Edith Wilson, as the rival of the heroine, makes what is practically a first appearance in London, and acts with much intelligence and knowledge of her art. Mr. Leathes presents with comic accentuation a rather cynical young nobleman. The remaining parts are played by Mrs. Leigh Murray, Mr. Brooke, Mr. Carne, and other actors. Mr. Wills's drama, now reduced from four acts into three, succeeds the comedy.

To CORRESPONDENTS.—E. E. E.—H. A.—J. L.—W. S.—received.

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